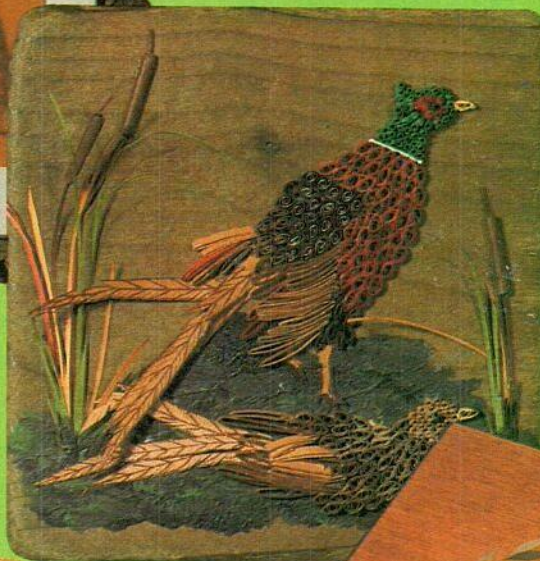
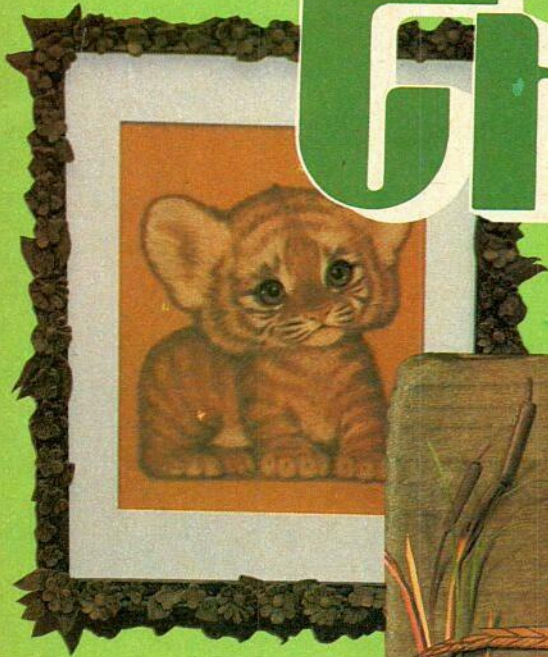
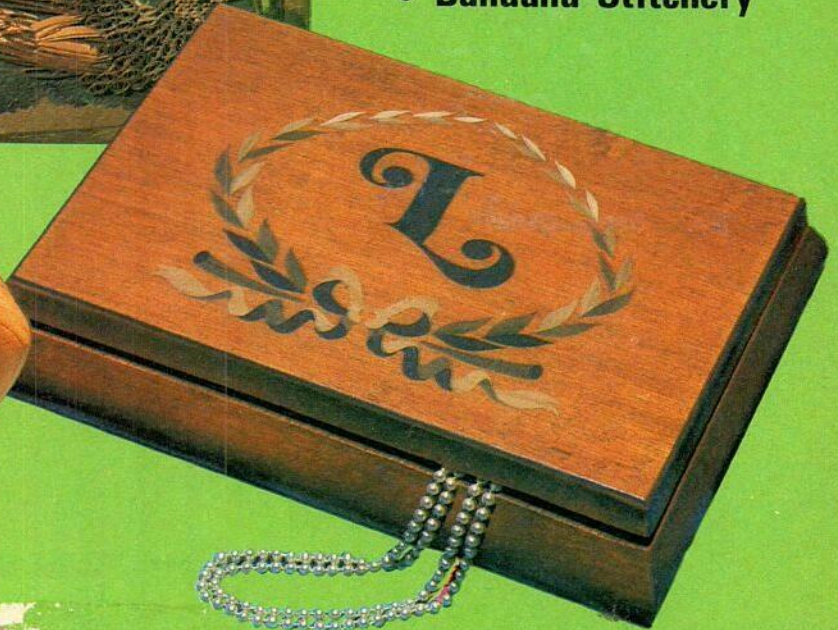


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- Quilling
- Paper Marquetry
- Wood Carving
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Make your own wall-to-wall designer draperies for under \$28*

...with decorator fabric direct from the mill to you!

*Based on a triple window area 135" wide and 84" high requiring 16 yards @ \$1.69 = \$27.04.

Easy-to-sew draperies

It is easy to sew your own draperies for every window area — triple-width windows, patio doors, wall-to-wall treatments, and more with Triblend's popular open-weave fabric and our Drape-It-Yourself information booklet . . . yours free with every fabric order. Make pleated or rod-pocket draperies . . . draw, panel or tieback draperies . . . cafe curtains. All quickly and easily with our helpful guidebook and Triblend's open-weave fabric that actually hides minor sewing errors or imperfect stitches.

Popular decorator fabric

Your draperies will be of the same beautiful open-weave fabric used by so many decorators and drapery makers. It is the very same fabric you will find in so many custom-made draperies costing \$100 and more for triple windows. Yet with Triblend's direct-from-the-mill savings, you can make these same draperies for under \$28.*

Save now on top quality mill-ends— only \$1.69 yd.

If you go to buy our open-weave fabric in your favorite fabric store you will pay between \$5 and \$9 per yard. But through Triblend's direct-from-the-mill shopping service, you pay only \$1.69 per yard for the same fabric.

Choice of 18 colors in a variety of designs

Choose from 18 of the season's newest colors in either Plain weaves



(simple solids and blended colors) . . . or Fancy weaves (decorator designs in beautiful curves and geometric patterns).



Washable, easy-care fabric

Made of easy-care ENKROME® Rayon by Enka combined with natural cotton and durable polyester, your open-weave draperies machine-wash then drip-dry to their original shape . . . with no need to iron. Their sun-fast colors stay bright and fresh . . . and their special open-weave is light and airy.



Open-weave provides privacy with light

In these days of energy conservation your open-weave draperies help insulate your windows yet let in enough natural light to make your rooms bright and cheerful. For complete privacy, add a simple lining or use with sheers to darken your room and give it even greater insulation.

We guarantee you will be pleased

Since we opened our direct-from-the-mill shopping service, over 41,000 home-sewers have taken advantage of our mill-end savings. Now you can enjoy these savings, too, with the assurance that if you are not completely satisfied we will refund your full purchase price. You will find our full, written guarantee in every order.

Order now for shipment within 3 weeks

Just select your color from the swatch list below . . . specify either a Plain or Fancy weave . . . and tell us how many yards you need. We will fill your order within three weeks from our huge inventory of mill-end fabrics.



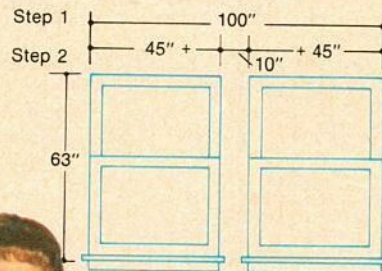
Triblend colors shown here are . . .

1. Sunset / 2. Chocolate / 3. Tweed / 4. Tan/Brown / 5. Melon Stripe / 6. Antique Gold / 7. Lemon / 8. Cocoa / 9. Blue Mood / 10. Greenery / 11. Moss Green / 12. Celery / 13. Butternut / 14. Goldenrod / 15. Tobacco / 16. Sand / 17. Paprika / 18. Natural / 19. (not shown) White.

Measuring your windows for Triblend's 45"-wide fabric

- 1 Measure the width of your window in inches, including any wall space you want to cover. Double the total to allow for fullness. Divide by 45, the width of Triblend fabrics, and round your answer to the nearest whole number. Example below: $100" \times 2 = 200 \div 45 = 4.44$ or 5 panels.
- 2 Measure height of window in inches including any wall space above and below that you want covered. Add 11 inches for top and bottom hems. Example below: $63" + 11" = 74"$.
- 3 For total yardage needed, multiply the answer from Step 1 by the answer from Step 2. Divide the result by 36" to convert your answer to yards. Example below: $5 \text{ panels} \times 74 = 370 \div 36 = 10.28 \text{ yards} = 11 \text{ yards}$.

How to measure typical window



Use our FREE decorator service

Need help in ordering? . . . call on Millie and use our FREE decorator service. Just send us color samples, wallpaper or other fabric swatches you are working with and Millie will help you select the best Triblend fabric for your needs. Send your request to Millie at the address below, or call her at . . . 919/823-1355. And if you are in the Rocky Mount, North Carolina, area, visit our new Triblend Mill-End store in Peddlers Village.

Triblend Mills, Inc.

Dept. CT38A Tarboro, NC 27886

Please rush the following order. I understand that I may return my fabric within 10 days of receipt for a full refund if I am not fully satisfied and have not cut into the fabric. (The Drape-It-Yourself information book is yours to keep, no matter what.)

Color	No. of yards	Cost @ \$1.69 per yd.
		\$
		\$
		\$
I prefer _____ Plain _____ Fancy		
Add 20¢ per yard for postage and handling \$		
(Foreign orders add 20% for shipping and handling)		
NC residents add local sales tax		\$
TOTAL		\$

(Check one) ☐ Check ☐ Money Order ☐ BankAmericard (VISA)
☐ Master Charge ☐ American Express (No C.O.D.'s)

(Please print) _____
 Credit card number _____ Expiration date _____

Name _____

Street _____

City _____ State _____ Zip code _____

Signature _____

EDITOR'S CORNER

Join the Fun...

And send in your ideas. I'm sure many of you have unique crafts or unique ways of making things. Why not share them? During the past year, we've featured many articles sent in by readers — the tin can craft and crocheted bread wrappers, for example — but we'd like to have many, many more.

Since the next issue (Summer) marks the end of our publishing year, we're starting to make plans for the coming year. So, this is the perfect time to send articles in for consideration.

Initially, all you have to do is to write and let us know what you made (pictures would be a great help). Then, if we plan on using the article, we'll let you know what else we need. Payment for articles varies, depending on length and complexity. If you'd like a peek at what else you might expect in the coming year in Crafts 'n Things, be sure to read the report on the Hobby Industry (HIA) Trade Show on page 19. The

show was held at the end of January in Houston, Texas.

In the meantime, to those of you who survived this crazy snow-bound, cold-bound winter,

Happy Spring!

Tracy Dougherty

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Look What's Coming in the Summer Issue

- **Tole Painting** — daisies, mushrooms and butterflies adorn a milk can, mailbox and bird house — all in the delicate, tole style
- **Macrame** — make it a knotty summer by making outdoor decorations such as hammocks, curtains and chairs
- **Flower Arranging** — beautiful flowers deserve beautiful treatment. Here are ways to enhance their individual colors and shapes in arrangements that add to your enjoyment
- **Bottle Cutting** — sections and pieces of ordinary bottles brighten the summer scene as wind chimes, patio candles and herb planters
- **Straw Art** — whimsical fun making animals, windmills and trains with straws specially made for use in crafts

Crafts 'n Things®

Mar.-Apr. 1978 Volume 3, No. 6

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Swap 'n Share

Do you have an idea or craft hint you would like to share with others? Have you had a problem making something? Have you been looking for a pattern you cannot find? Here's the place to get an answer. We'll include as many letters as space permits. If we don't have the information, we're sure one of our readers will. Let us hear from you. Send your ideas and questions to: Swap 'n Share, Crafts 'n Things, 14 Main Street, Park Ridge, IL 60068.

Thank You...

You'll never believe the deluge of mail I've received in answer to my request for the "toothbrush rug" pattern! May I use your column to thank each one for their time and effort.

Mrs. D. Reynolds
20556 Eureka Drive
Sonora, CA 95370

I like your magazine very much because your patterns are very easy to trace. Some magazines only put in a small square and then you have to enlarge the pattern yourself. I'm not good at drawing, so that's why I like

your magazine — the patterns are already actual size.

Mrs. Margaret Praskovich
642 Suffolk Street
Pittsburgh, PA 15214

Thanks to all 51 ladies who sent me information on the rug-making frame.

Mrs. Alice O. Fent
725 Monterey Ave.
Capitola, CA 95010

Thank you for your wonderful Swap 'n Share, and all the nice readers who answered my request for a

Humpty Dumpty pajama pillow. Today I received an unusual letter and just had to pass it on in the hopes that your readers can help her, like they did me.

Mrs. W. T. Dunlap
3282 Frayser View Dr.
Memphis, TN 38127

Letter Mrs. Dunlap Received...

An American friend brought in a copy of Crafts 'n Things, which was quite new to me as I've never seen one before. I'm sending you the pattern you asked for in Swap 'n Share. I would like the Hen and Rooster patterns advertised on page 6 of that (October) issue, but because of tight foreign exchange restrictions in our country, it is not possible to send any money out. My hobby is making toys for the poor and needy, hospitals, etc. Could you please find me someone with whom I could exchange patterns?

Baby Bacchus
78E DA Silva St.
New Town, Kitty
Greater Georgetown
Guyana, S. A.

Information Wanted...

I would like to obtain instructions for using balsam needles in pillows so that they retain their smell. I tried drying branches until the needles fell off, but they lost their smell.

Mrs. J. C. Clifford
1309 Ives Street
Watertown, NY 13601

At one of our shopping centers I observed a craft on display that I would like to learn. It was called "paper sculpture." All the shop could tell me about it was that it was received from an artist in New York, and was a very old oriental art. After checking the library, the most I could find was a
(Continued on page 64)

start making EXTRA MONEY now!

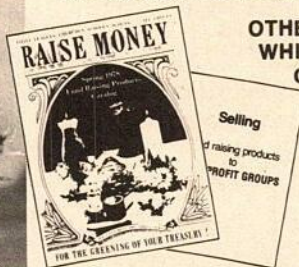
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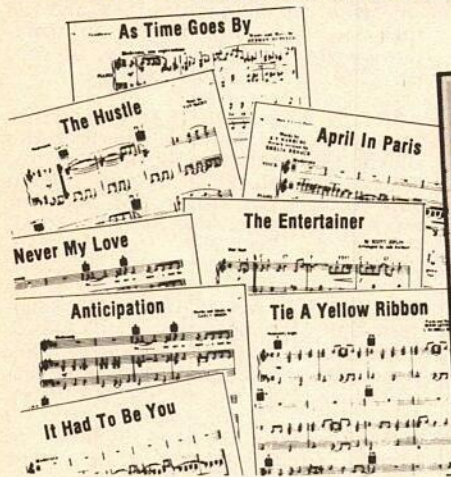
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*Dancing In The Dark
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*Tie A Yellow Ribbon
*Love Will Keep Us Together
*If You Could Read My Mind
Stairway To Heaven
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Dates to Remember

This section includes dates of demonstrations, workshops, conventions, or perhaps a special announcement that you would like to make for an event in your particular area.

MARCH 10-11. JANESVILLE, WI. Arts & Craft Show. At the Janesville Mall. Fee \$35.00. Contact Judy Kelley, Box 61, Rome, IL 61562.

MARCH 11 & 12. STAMFORD, CT. **CORRECTION:** The 2nd Annual Stamford Dolls, Dollhouses, Mini-

atures & Accessories Show & Sale, Stamford CT, has changed location. It is now to be held at the Marriott Hotel instead of the Stamford Woman's Club and the doors will open at 10:00 a.m. instead of 11:00 a.m. Admission: \$1.50 for adults, 50¢ for children. (Originally posted in the January-February 1978 issue.)

MARCH 11 & 12. LITTLE ROCK, AR. Arts & Craft Show & Sale. At the War Memorial Stadium. Contact: Mrs. Virginia Eggers, 9715 Col. Glenn Rd., Little Rock, AR 72204.

MARCH 27-31. TULSA, OK. Fine Art Canvas Seminar. For information, write: Priscilla's, P.O. Box 45730, Tulsa, OK 74145.

MARCH 31-APRIL 3. JUNCTION CITY, KS. Kansas Recreation Workshop. At Rock Springs Ranch. Four days of sharing ideas and techniques of recreation, crafts, music, discussion, camping and party planning for folks who want to share with others and for their own use. For further information, write: Mrs. Rex Boyle, Spivey, KS 67142. (316) 785-4671.

APRIL 1 & 2. BURNET, TX. Burnet Creative Arts' 1st Annual Salute to the Bluebonnet. At the Burnet County Fair Barn, Highway 281 South. 10:00 a.m. to 5:00 p.m. Admission free. For more information, write: Jo Izard, Route 2, Box 257, Bertram, TX 78605.

APRIL 1 & 2. WAUKEGAN, IL. Belvidere Mall Starving "American" Arts & Crafts Fair '78. At the Belvidere Mall, Belvidere Rd. at Lewis Ave., just east of Tollway 294. Hours: Sat., 9:00 a.m. to 5:00 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$25.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

APRIL 16-30. DES MOINES, IA. "Our Ethnic Heritages" Needlework Festival. Held at the Employers Mutual Building, 717 Mulberry St. Contact: Mrs. Tim Elliot, 4109 Pommel Place, West Des Moines, IA 50265.

APRIL 18-22. LOS ANGELES, CA. The National Guild of Decoupeur's 6th Annual Convention and Exhibit. At the Biltmore Hotel. Open to the public April 19-22. For further information, write: Ann Standish, National Guild of Decoupeurs, 807 Rivard Blvd., Grosse Pointe, MI 48230.

APRIL 19-23. COZAD, NE. Great Plains Creative Arts Camporee. At Camp Comeca. Instructions on various crafts. Also, commercial craft distributor's exhibits and demonstrations each day. Open to the public Sunday, April 23. Contact: Mrs. Delmar Attebery, 1906 West 3rd, North Platte, NE 69101.

APRIL 22 & 23. LONG BEACH, CA. Model and Craft Show. At the Convention Center. For further information, write: FMH Company, 3525 Berry Drive, Studio City, CA 91604.

APRIL 29 & 30. LAKE WACCAMAW, NC. 10th Annual Arts & Crafts Festival. On the campus of the Boy's Home. Noon to 6:00 p.m. Admission: \$1.00 for adults, 50¢ for children 6-18, and free for children under 6. Contact: Mrs. Ann A. Hood, Director and Festival Chairman, The Southeastern North Carolina Arts Council, Lake Waccamaw, NC 28450.

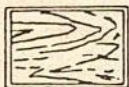
MAY 3-6. ST. LOUIS, MO. National Society of Toile & Decorative Painters Convention. At Stouffer's Riverfront (Continued on page 60)

\$15

\$15

SPECIALS ! *

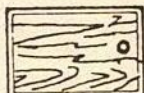
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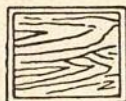
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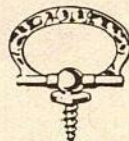
No. 4



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Ea.

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No. 5



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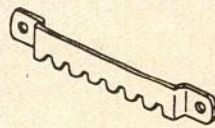
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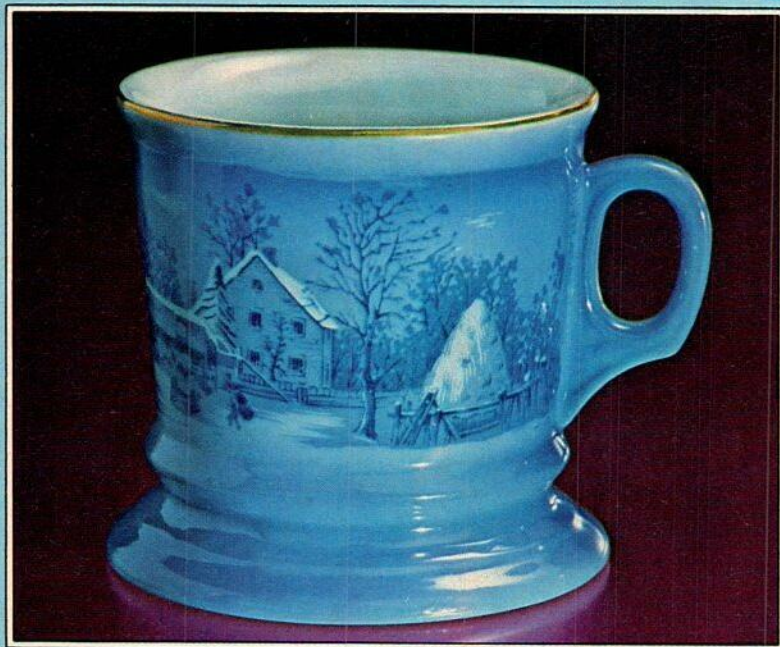
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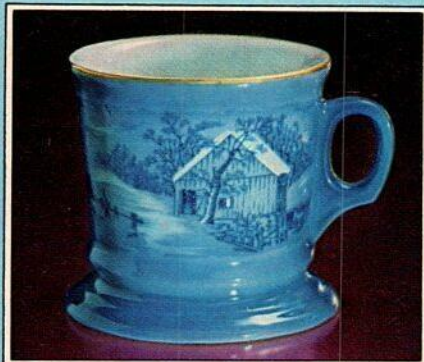
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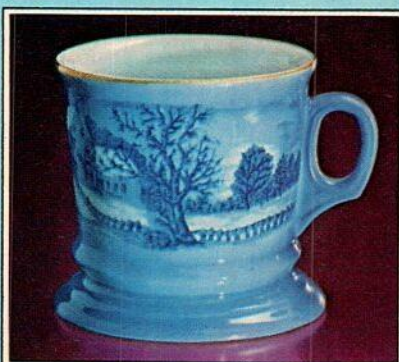
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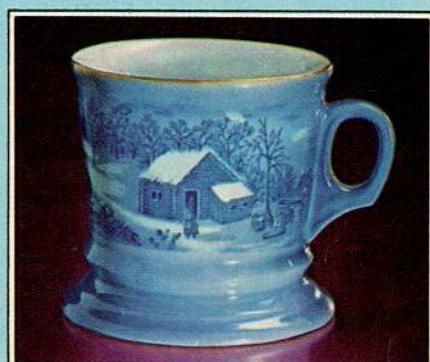
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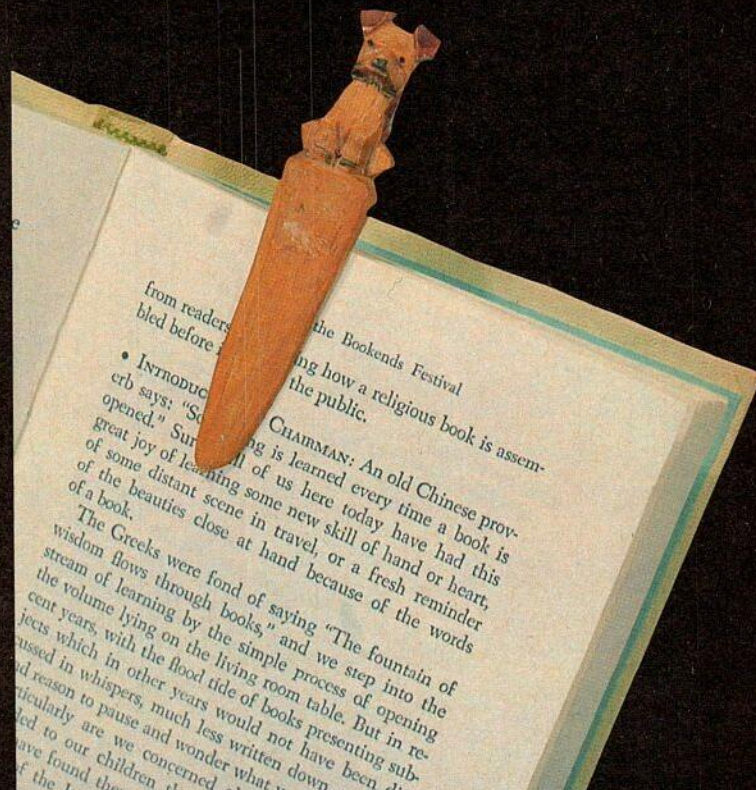
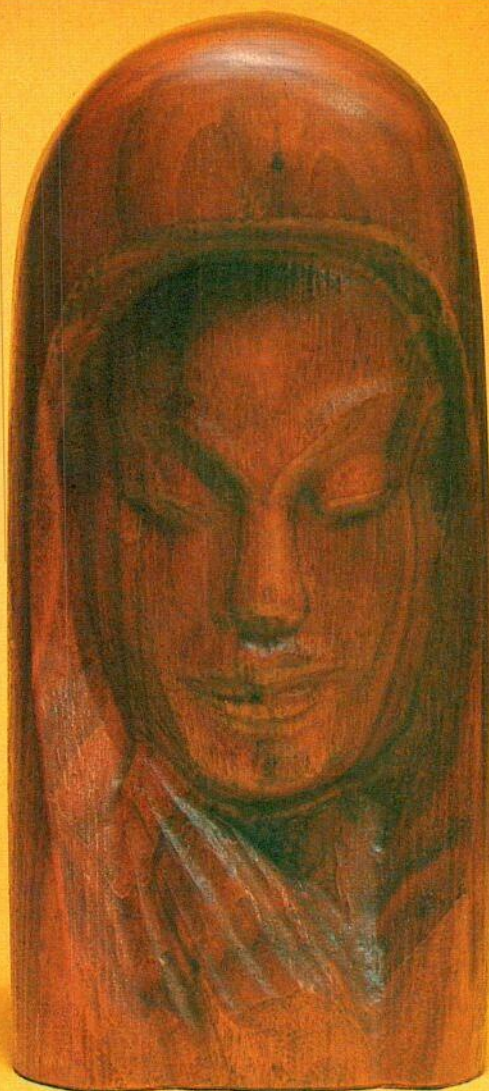
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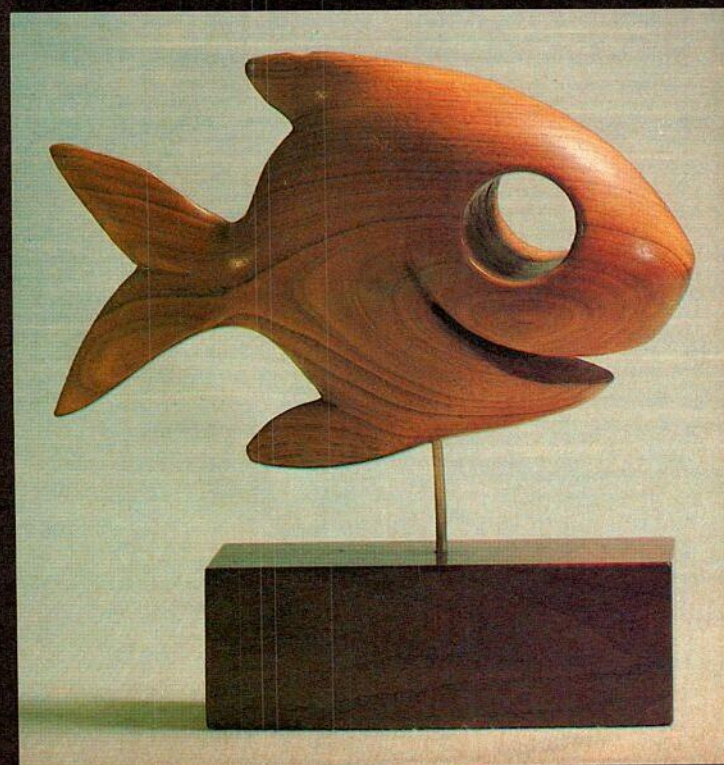
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WOO



Meditation, Fido Bookmark, Stylized Fish — all show the beauty that can emerge from a simple block of wood that is whittled or carved.



The carvings shown were all done by Willard Bondhus from drawings by Phyllis Anderson. Mr. Bondhus is the editor of the "National Carvers Review," a quarterly publication. Cost of a subscription is \$6.00 a year. If you want, you may send 50¢ for a sample copy to: National Carvers Review, Drawer 42693, Chicago, IL 60642.

WOOD CARVING

Experienced wood carvers will enjoy making these dimensional pieces. Woods used will determine the character of the finished items.

Tools and Materials. Jigsaw, bandsaw or hand-coping saw; wood; tracing paper; tape; gold or silver pencil. (Specific tools and materials are listed below under each project.)

General Instructions

To transfer the pattern given onto the wood itself, first trace the pattern of the design you are using on tracing paper. If you use a gold or silver pencil, the transferred pattern will show up on both light and dark colored wood. Turn the tracing paper over and place it on the wood, taping it to secure. Then, with the pencil, rub over the entire outline. The markings will come through on the wood.

With a jigsaw, bandsaw or hand-coping saw, saw the block of wood to its rough shape before carving. Do this for all projects with the exception of Meditation. For this project, carve the details first and then saw the wood down to size. Note: When carving, always make sure your fingers are out of the way of the cutting edge just in case the carving tools should slip.

Meditation

Tools and Materials. Chisels and gouges; walnut wood; a C-clamp; sandpaper; pattern on page 12.

Saw the wood at least 2" longer than required. The extra wood is for clamping the project to your working surface with the C-clamp.

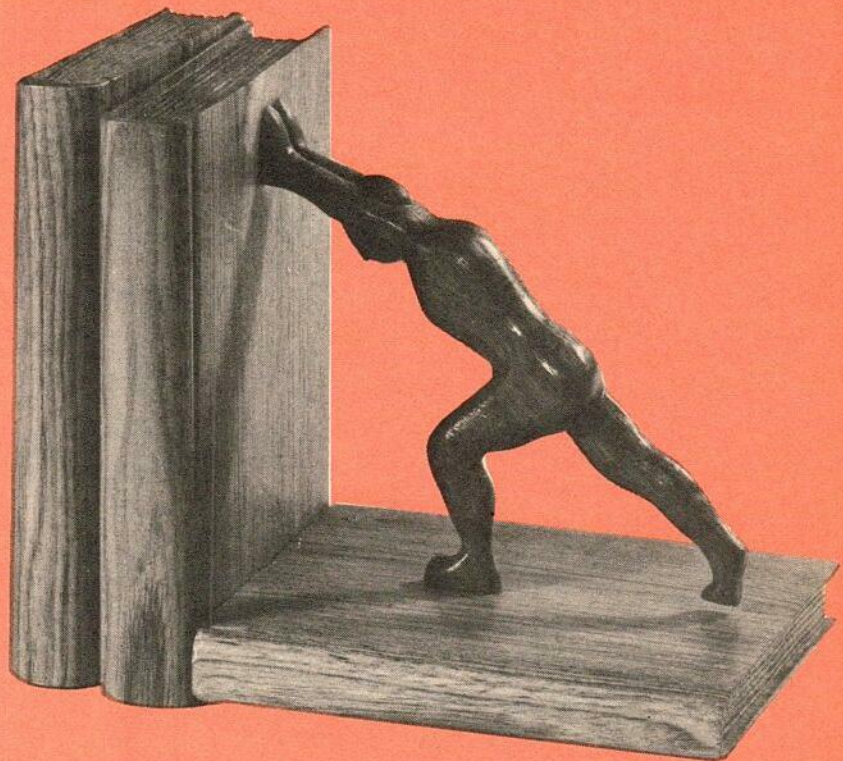
Shape the entire length to graceful curves from each side.

Following the General Instructions, trace the pattern given onto the wood. Carve out the face area, leaving the eyes, nose and lips at proper elevations.

Working from the outer rim in, carve a little on every feature and then return to go over each again until the proper shape and proportions are achieved.

You may sand the entire carving smooth or leave smooth knife marks. A combination of the two gives an extremely pleasant effect — sand the face features and leave the gouge marks on the headscarf.

MARCH-APRIL 1978



Man-handled Bookend combines a sense of grace and power that is accentuated by the texture and grain of the wood used.

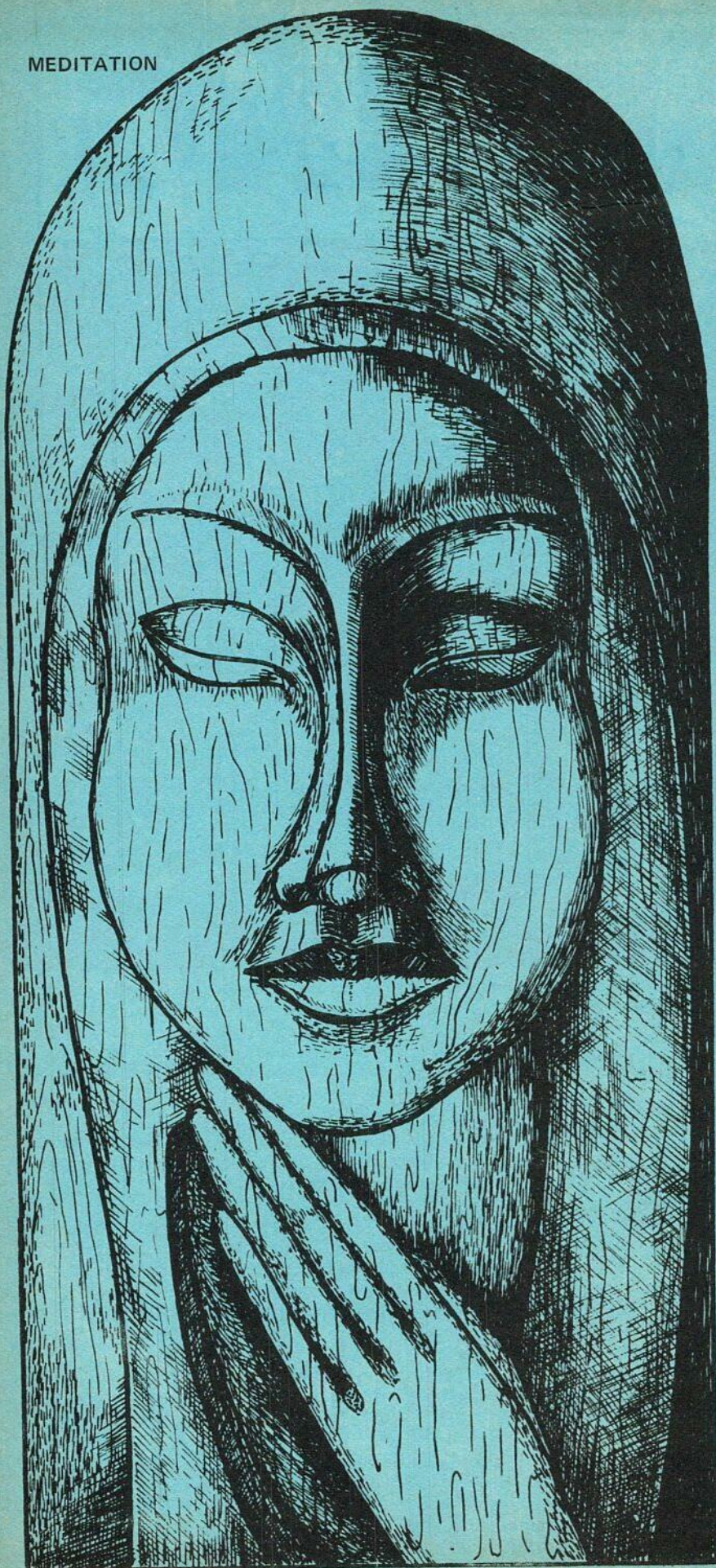
Man-Handled Bookend

Tools and Materials. Chisels and gouges; a small V-tool; hardwood of your choice; sandpaper; clear-drying white glue; natural varnish; patterns on page 18.

The books are made of $\frac{1}{2}$ " or $\frac{3}{4}$ " hardwood of your choice. Make each book a slightly different size to add interest. The binding is rounded and the pages are recessed to create the proper illusion. The pages are then marked with a small V-tool. Sand the covers smooth and glue the books together as pictured.

Following the General Instructions, trace the patterns given for the sides and back of the figure on a piece of contrasting hardwood.

Since the figure will be viewed from only one side, you may want to leave one side flat. In any case, carve the figure as shown. Finish by varnishing the books and the figure. Let dry thoroughly. Then, glue the figure in place on the books. If you wish, add a piece of tin on the bottom to go under the real books.



Fido Bookmark

Tools and Materials. A sharp craft knife or pocketknife; a piece of wood; natural varnish; brown, black and red paint; a paintbrush; patterns on next page.

Following the General Instructions, trace the pattern given onto a piece of wood of the appropriate size.

With the jigsaw, bandsaw or hand-coping saw, saw the page slot as shown.

Whittle bookmark to shape. Be sure all final edges are clean knife cuts (not rough wood) so that no sanding is required.

Finish by varnishing the entire carving. Then, paint the ears brown, the nose, eyes and whiskers black and the lips red. Add brown splotches on the sides of Fido's body.

Stylized Fish

Tools and Materials. Drill; chisels and gouges; V-tool; C-clamp; a piece of wood, 4½" x 6" x 2" thick; sandpaper, a piece of wire or brazing rod, 1/8" in diameter; spray lacquer; a block of wood for a base; patterns on next page.

Following the General Instructions, trace the patterns given (side and front) on the wood. Give the tail a little flip.

Drill the eye hole all the way through the wood. It is important to do this at this stage. Then saw out the hole with a bandsaw or a coping saw, leaving the pattern line showing.

Draw a center line all around the 2" edge, and then draw the top and bottom fins following the pattern. Note that there is one fin on the top and a split, double fin on the bottom.

Secure the fish to your working surface with a C-clamp. Then, carve all sides round with graceful curves, from the center to the edges. Remember, fish don't have any flat sides, so all surfaces must have graceful contours.

The fish's smile is made with a V-tool and extends into the back area, blending more as it goes along. This adds real character to your fish.

Sand to a super-smooth surface to show the wood grain at its best advantage.

Varnish the fish. Sand and varnish the base in a contrasting shade.

Drill a hole, 1/8" diameter, in the bottom of the fish and also in the center of the base. Spray wire or brazing rod with lacquer so it won't tarnish, and insert in holes. Display your carving for all to see.

Personalized House Numbers

Tools and Materials. Scroll saw; exterior plywood, $\frac{1}{2}$ " thick, or redwood or fir, 1" thick; scrap or fireproof material, such as a piece of asbestos or a brick; propane torch; wire brush. Patterns for numbers "1" through "9" are on page 18; "0" pattern shown below.

Following General Instructions, trace numbers desired onto wood. If you wish to enlarge numbers, use a thicker piece of wood.

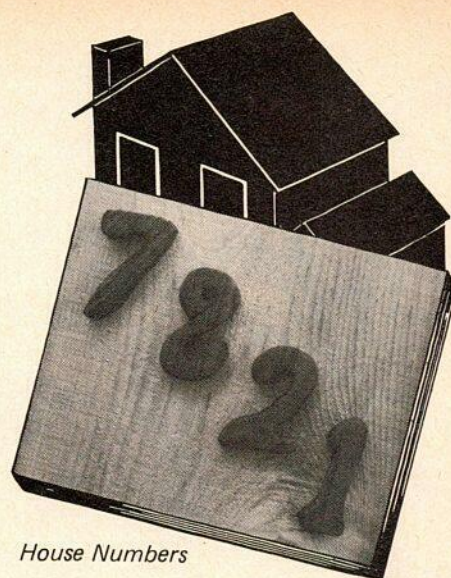
Saw the numbers out with the scroll saw, as shown.

You may wish to simply sand the edges to round them, and then varnish

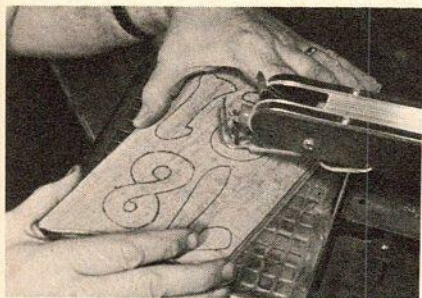
and/or paint the numbers. Or, to achieve the charred effect pictured, continue as follows.

Set the completed numbers on a piece of asbestos or a brick. With the propane torch, burn the entire surface and the sides of each number as shown. Keep the torch moving so it doesn't overburn any area. Be sure to watch the corners, as they burn away very easily. Then, wire brush the entire surface, as shown, to remove the surplus charred wood.

Then, mount the numbers on the outside of your house where they can be easily seen. ■



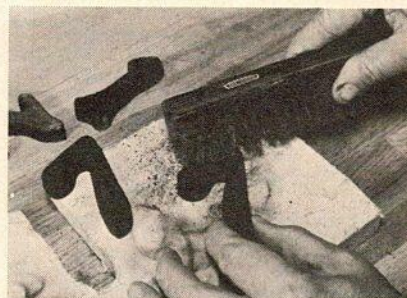
House Numbers



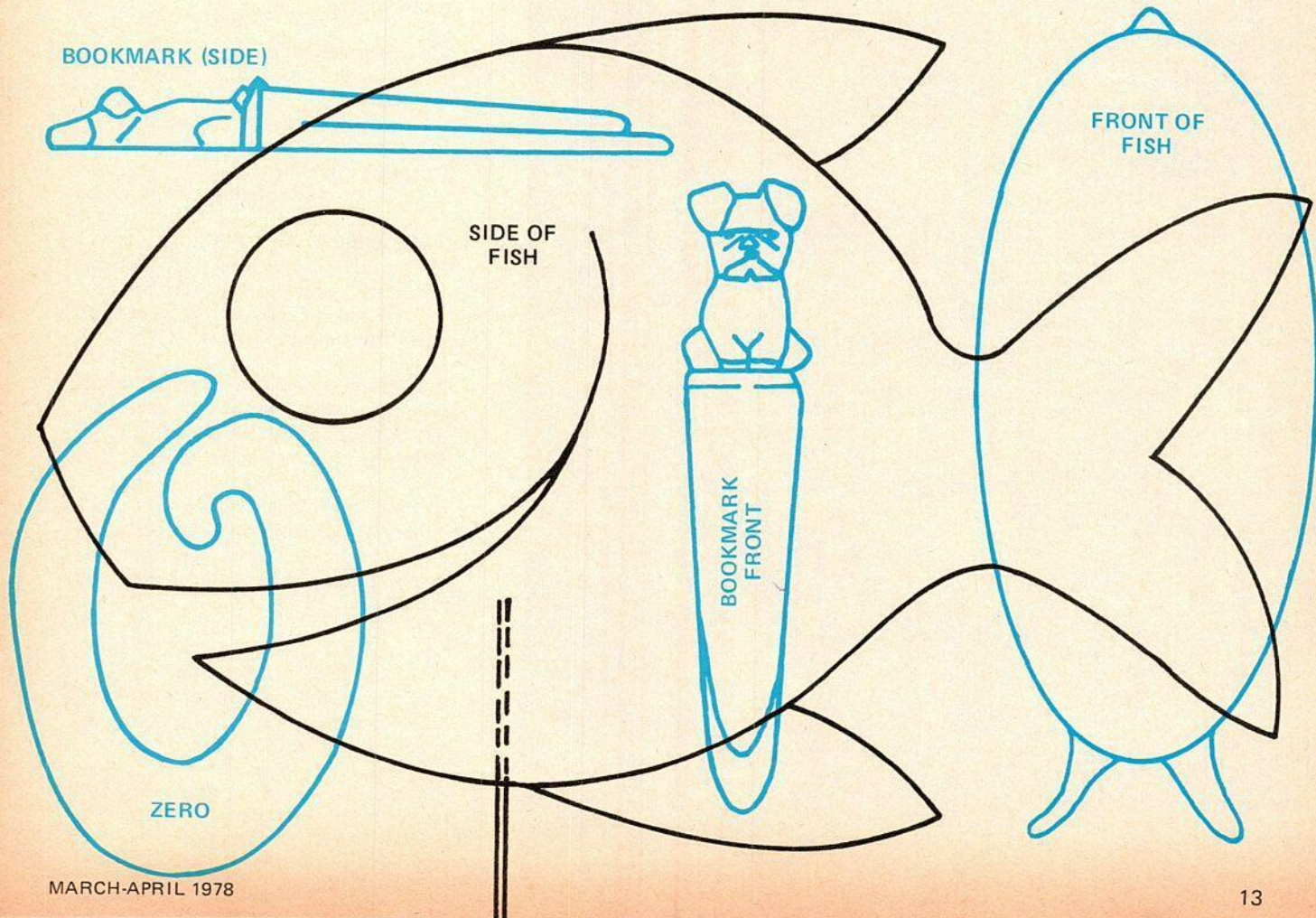
Saw out numbers



Burn to char surface



Wire brush to finish



Plastic Bottles...



Why not swing into spring with a colorful tote bag made from — of all things — pieces of plastic bottles crocheted together!

Materials. Plastic bottles in all colors and sizes, yarn, and lining fabric, will give you an assortment of purses to add to your spring wardrobe.

General Instructions

Using the actual-size patterns for the purse you wish to make (see pages 16 and 17), make paper patterns, placing on folds where indicated. With clear tape, tape the paper pattern to plastic bottles. Mark position of holes with a needle. Use kitchen shears to cut the plastic pieces.

Using a small paper punch (or leather punch), make holes in all markings. If you want, draw designs on the plastic pieces with permanent felt markers.

Crochet, assemble, make lining and add handle, as specified for each purse.

Hexagon Purse

Cut the pieces shown on page 16 from the same color bottles. To add interest, draw designs in the center of half of the hexagon pieces.

Using knitting worsted yarn, sc around each piece with two sc's in each corner. Sc around bottom piece; sc along both sides and ends of handles.

To make the purse, sew the pieces together in four rows of 10 pieces each. Then, sew the rows together, as shown, adding the triangular pieces at the bottom.

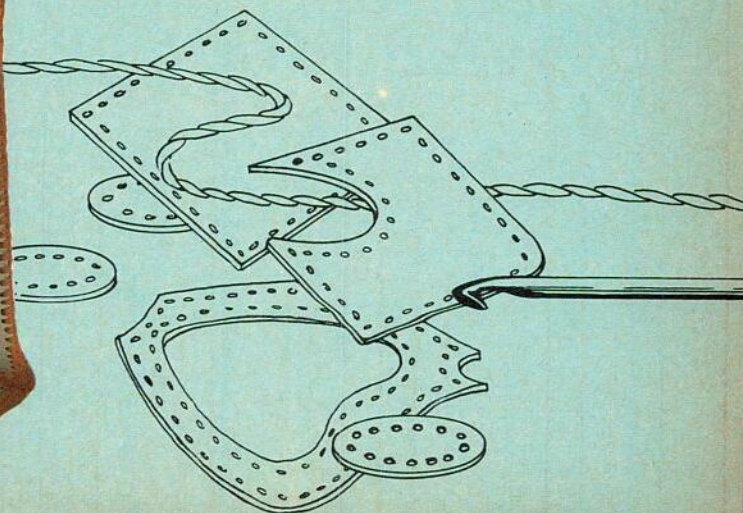
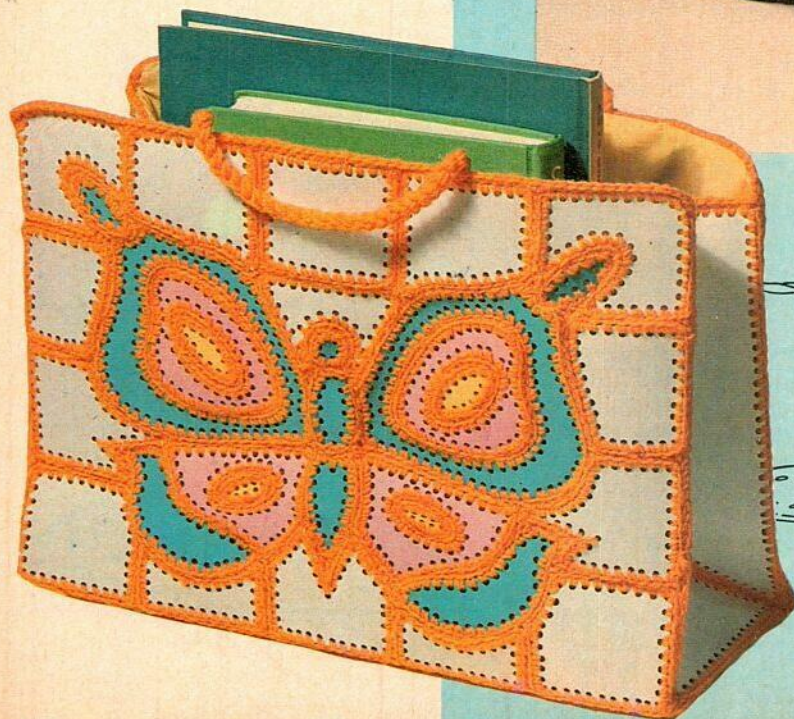
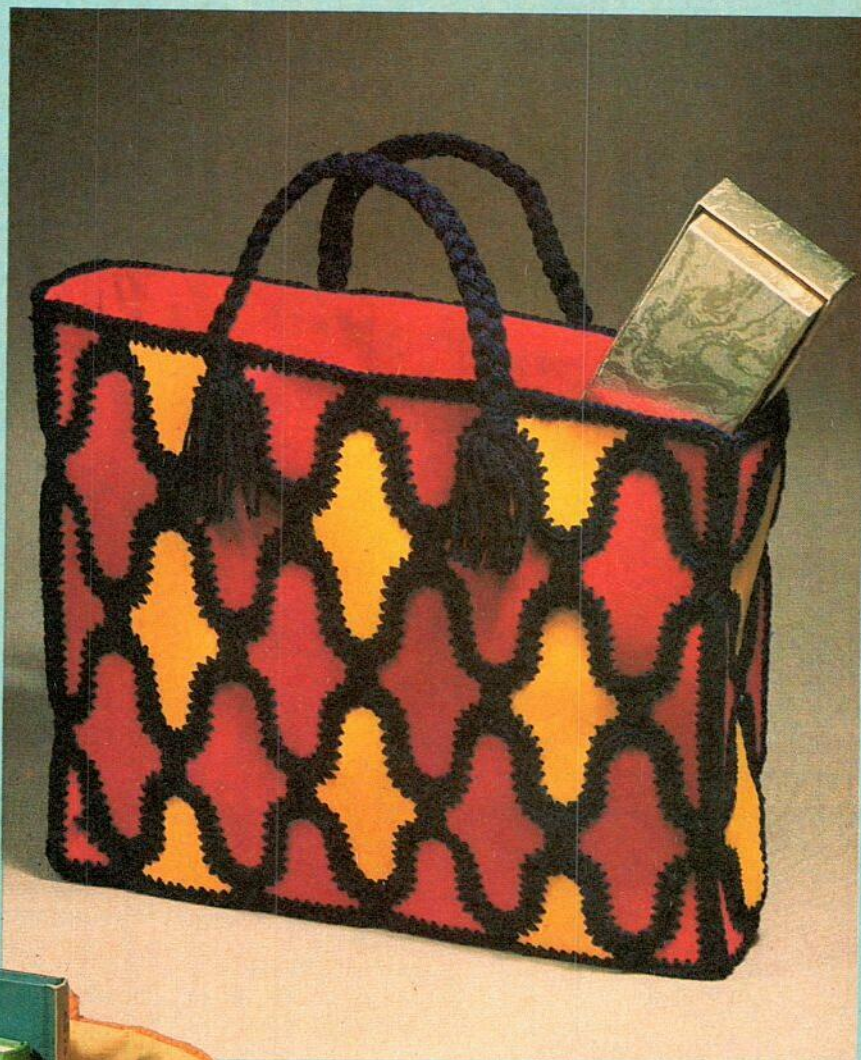
For the lining, cut a piece of fabric, 11¼" x 29½" (this allows for ¼" seams). Use the top row of the plastic piece as a guide for cutting points on one long edge of the fabric.

Cut another piece of the fabric ¼" larger all around than the bottom of the purse. To assemble the lining, sew the ends of the long piece of fabric



...made Tote Worthy

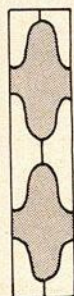
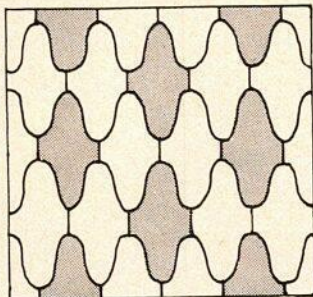
Take a second look at all those plastic bottles that abound in your house! They are the makings for tote bags with a floral, butterfly or Spanish motif. Get out your scissors, crochet hook and yarn and create a wardrobe of spring-time totes for yourself or to give as gifts.



HEXAGON

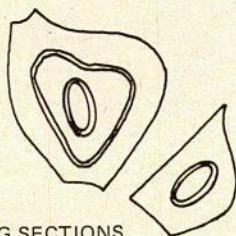


SPANISH

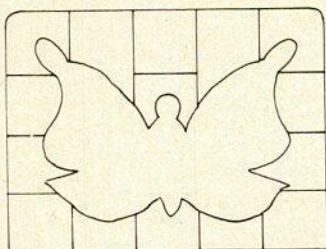


SIDE

BUTTERFLY



WING SECTIONS



SIDE

together, right sides facing. Again with right sides facing, sew the long piece to the bottom piece.

Sew the ends of the purse together to make a tube; sew the tube to the bottom of the purse. Sc around top edge of purse. Sew the handles in place.

Slip the lining inside the purse; turn $\frac{1}{4}$ " of the lining down around the top edge and sew in place.

Spanish Purse

For a purse with a Spanish flair, use the actual-size patterns on pages 16 and 17 to cut the number and colors of plastic pieces indicated. Extend the pattern given to cut a rectangle for the bottom of the purse.

Using knitting worsted yarn, sc around each piece, with two sc's at each corner and at the tips of the curved ends. Sc around the bottom piece with three sc's in each corner. Assemble sections of purse, as shown (shading indicates second color). Then, sew the front, back and ends of purse together; sew to bottom. Sc around top edge.

Cut five pieces of fabric for the lining: front, back, two ends, and a bottom. Make each piece $\frac{1}{4}$ " larger all around than the corresponding purse piece to allow for seams. Sew lining pieces together, right sides facing. Slip lining inside purse, turning $\frac{1}{4}$ " down around the top and sewing in place.

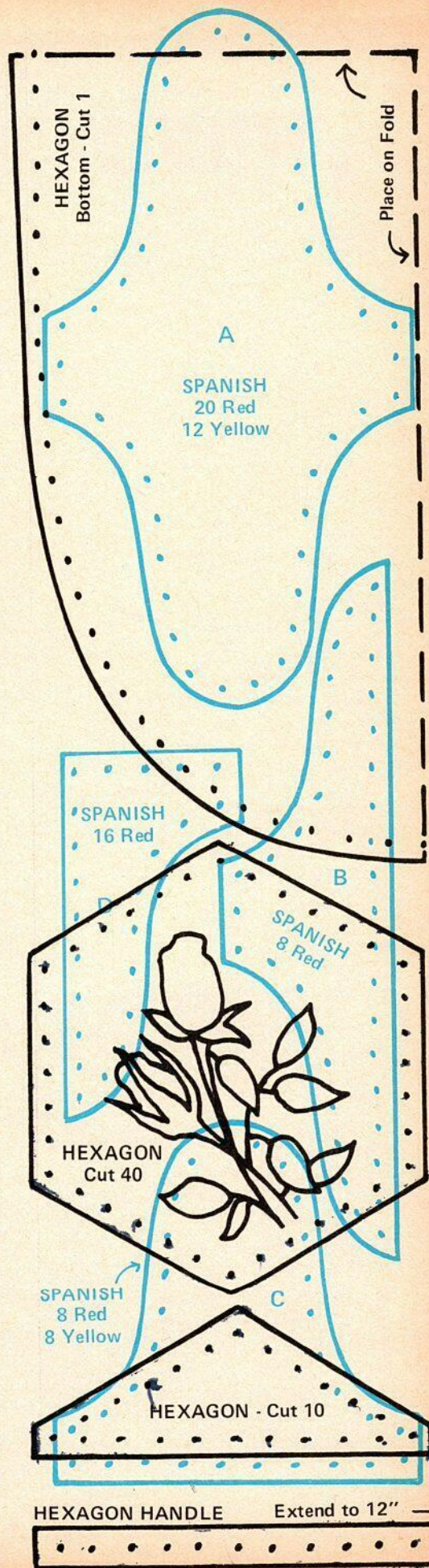
For each handle, braid nine strands of yarn. Tie about 3" from each end, leaving tassels. Sew handles to purse.

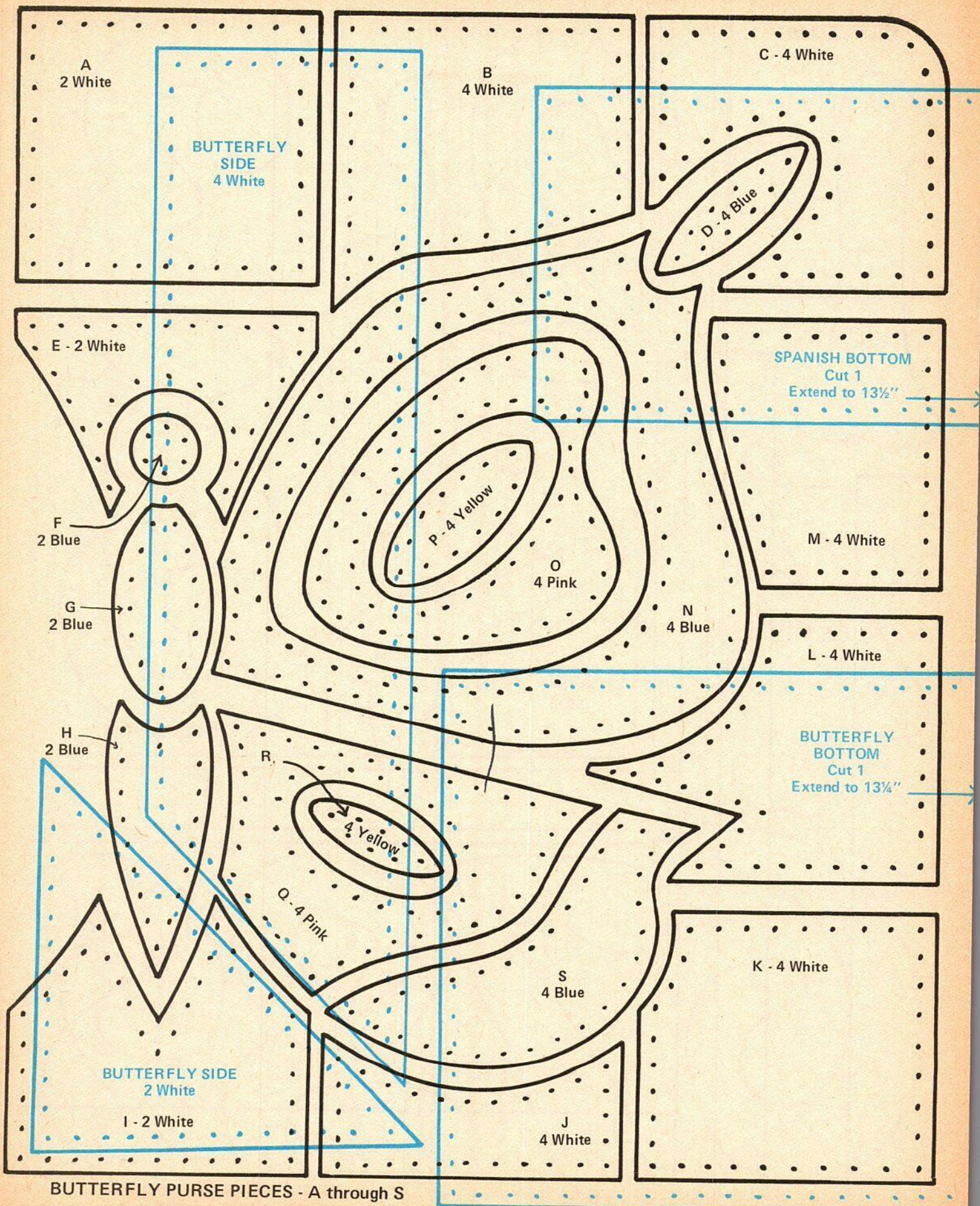
Butterfly Purse

A variety of colored bottles make a dramatic butterfly purse. Using the actual-size patterns on page 17, cut the number and colors of pieces indicated, extending the bottom piece to make a rectangle. Using sports-weight yarn, sc around each piece. Do three sc's at each corner, and add sc's on curves as necessary to keep the stitches even.

Sew the pieces for the wing sections together. Then, sew the white pieces together to make the framed background. Before sewing the butterfly pieces in place, tape them in position to be sure they fit properly; then sew in place, as shown. Make the back of the purse the same way.

Sew pieces together for the ends of the purse. Sew the front, back and ends of the purse together. Make and insert a lining as for the Spanish Purse. For each handle, use three strands of yarn together to crochet a chain. Sew the handles to the purse.

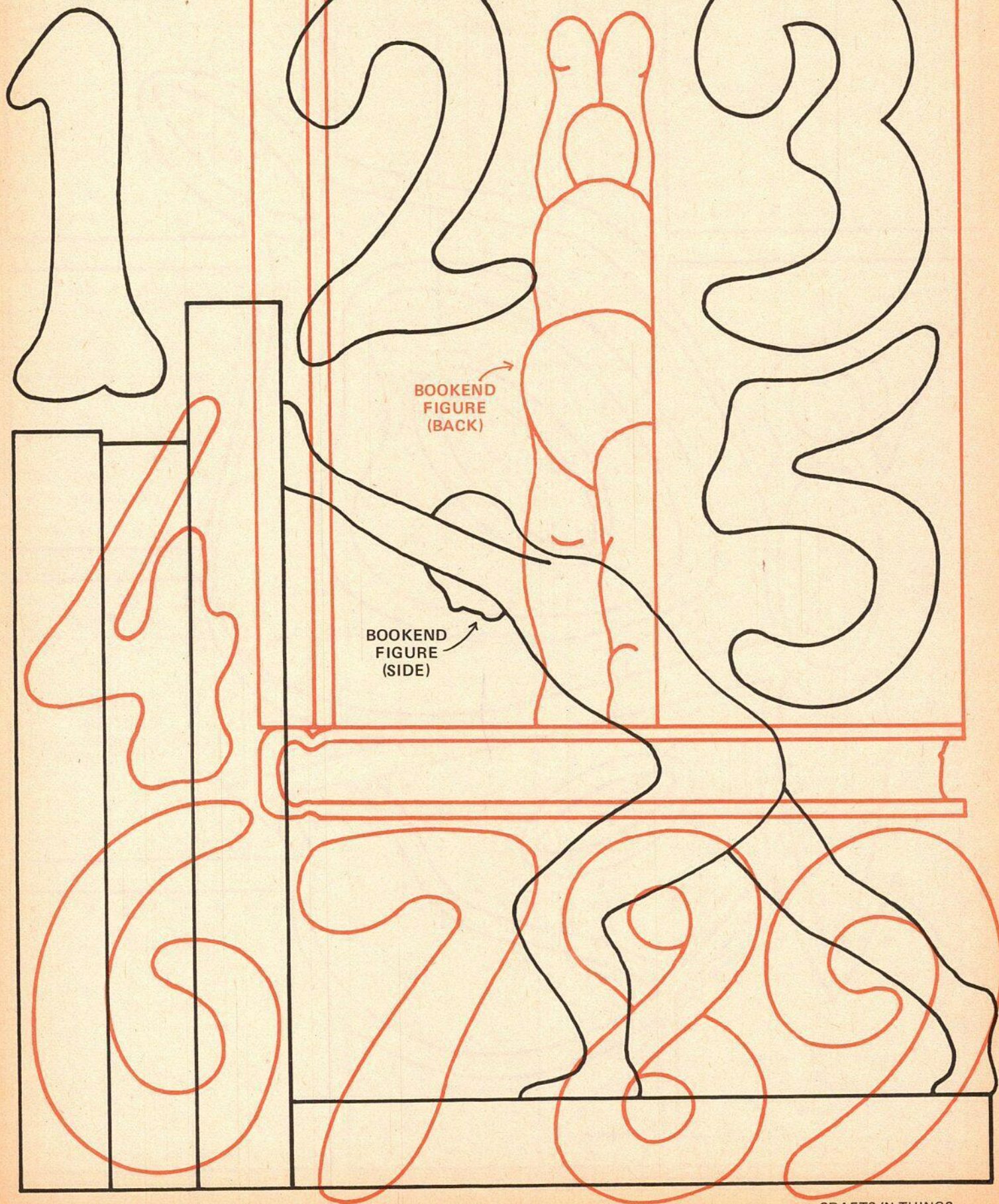


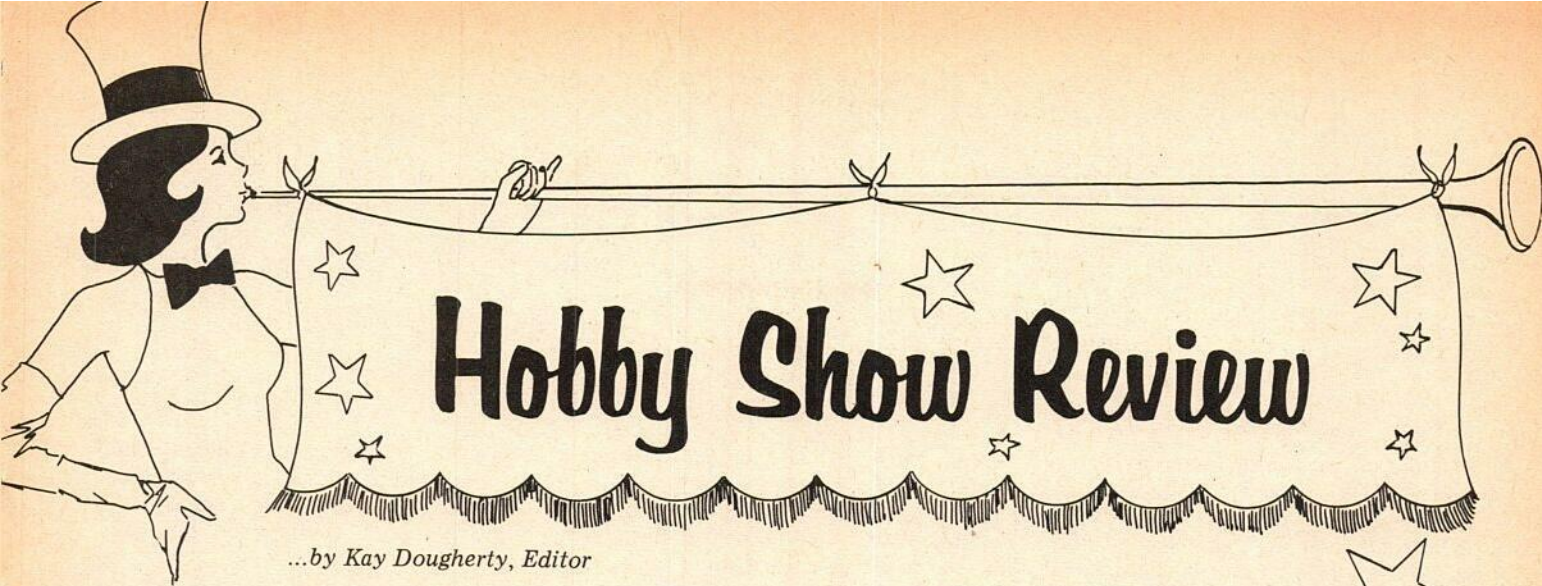


BUTTERFLY PURSE PIECES - A through S

MARCH-APRIL 1978

WOOD CARVING
PATTERNS
(SEE PAGE 10)





Hobby Show Review

...by Kay Dougherty, Editor

Crafts are booming! That's the message that came across verbally and visually at the 41st Hobby Industry (HIA) Trade Show in Houston, Texas. Held at the end of January, the four-day show displayed the wares of over 400 exhibitors from all over the world.

Weather was a major factor in holding down overall attendance — many people simply could not get to Houston. Still, thousands of buyers descended on the hall when the doors were opened on Sunday, January 29.

And what they saw must have delighted them. If there's any area in which the hobby industry has grown, other than dollar volume, it's in sophistication.

No longer are displays just sort of thrown together. It was obvious that much time and planning went into the arrangement of the booths. Even the smallest companies realize the value of making their booths attractive. The result is a show that's really exciting.

Despite this "sophistication," the heart of the industry is still the small company started by Mom just doing her thing — be it macrame, weaving, miniatures, or whatever. Then, to her (and her husband's) surprise, the business started booming. So Dad quit his regular job and started helping out

administratively. It's this "family" atmosphere that prevails in the industry and makes it a great field to work in.

These were my general observations. Now, for some particulars.

Macrame, weaving and miniatures are still leaders in the craft field, but are taking on new dimensions and offering increased supplies. Hanging shelves, swings, clocks, hanging tables, hammocks and chairs are replacing the simple macrame planter.

Increased varieties of yarns, as well as use of other plastic materials and unusual looms, are broadening the horizons of weaving techniques.

The world of miniatures is no longer confined to just wood and plastic — for example, two quilling companies are now featuring intricately designed furniture pieces.

Next year, I'll be watching to see what happens with some products I personally found very interesting — lighted etching on Plexiglas™; powder that's mixed with resin to give the effect of marble; powder that's mixed with water in a plastic bag and then squeezed out on design lines to give fascinating, dimensional pictures.

It took a full two days to see everything at the show. You'll be seeing the results of much that we saw in the

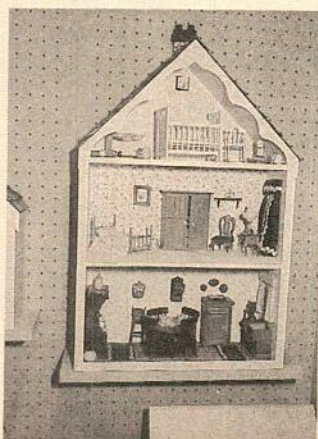


Set-up time on Saturday.

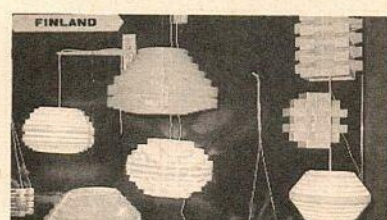


All set for company on Sunday.

coming year in Crafts 'n Things. Chances are your craft store owner was at the show, too. Ask for his impressions. Next year, we'll all be meeting in St. Louis for the 42nd Show. ■



Macrame and miniatures were two of the "stars" of the show. Our own "star" was Mrs. Edie Marks (nee Clapper), shown hugging an over-sized macrame owl that was in a display.



Lampshades from pine strips.



Frog woven from plastic strips.

Adventures in Acrylics

About Acrylics...

Acrylic is a man-made material. It contains a milky look binder (liquid plastic) that dries perfectly clear. This, combined with the pigment, or color, produces a paint that dries hard, with a tough, flexible film that keeps colors true and permanent.

Yet, because acrylic can be thinned with water, it dries very quickly, and cleanup is a breeze with soap and water. A word of caution: keep a wet sponge or paper towels on hand to wipe up spills — once acrylic dries, it is permanent.

Gloss Medium. The binder (acrylic medium) is available by itself in bottles or jars. It can be used as a coating, or mixed with acrylic paints. Because it dries to a crystal clear shiny finish, it is called gloss medium.

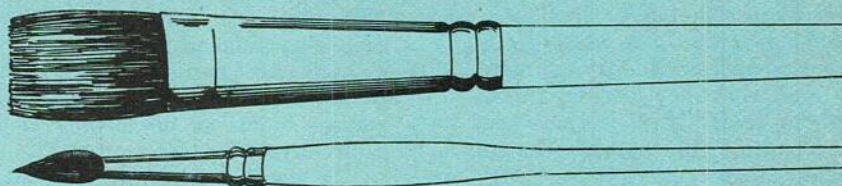
Gel Medium. Gel medium is simply gloss medium in the form of gel. It is packaged in a tube, and its consistency is even thicker than tube paint. It, too, dries perfectly clear.

Modeling Paste. Even thicker than the gel, modeling paste is a combination of

the acrylic medium and a filler. It can be compared to clay or putty, and you can add color to it, just as you can with the gloss medium or the gel medium.

Acrylic Gesso. This heavy-bodied medium is a good, thick white for underpainting. It also acts as a filler, to cover slight inconsistencies.

Brushes. You will need a large flat nylon brush for covering large areas, and a medium-size brush in a filbert shape for painting details.



Sculptured Vase...

Materials. A cylindrical vase, about 10" tall; foam egg cartons; modeling paste; sand; gel medium; acrylic tube paint or gesso.

Trace the patterns for the leaves onto the lids of egg cartons; cut out. Cut the circles from the bottoms of the egg cups, as shown. Mark the veins in the leaves by making deep indentations with a pencil.

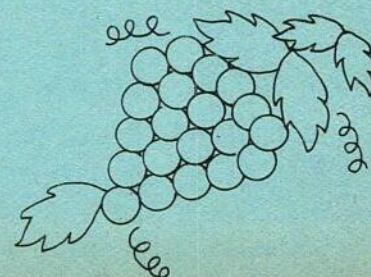
Fill the backs of the circles about half full of modeling paste; let dry. Then fill to the top, also coating the edges. Press the circles in place on the vase, overlapping some as you wish, to make the cluster of grapes.

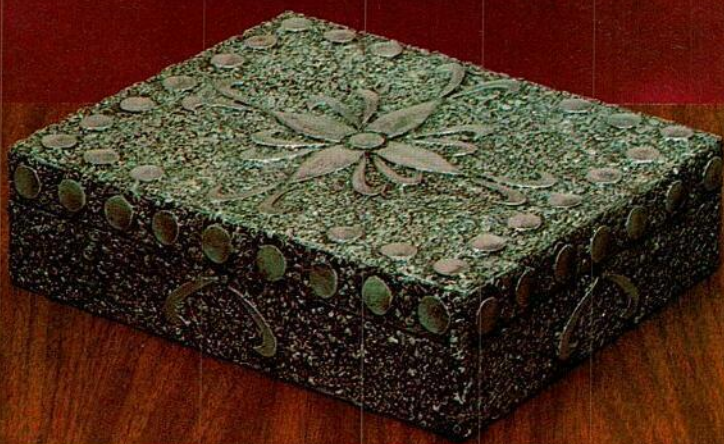
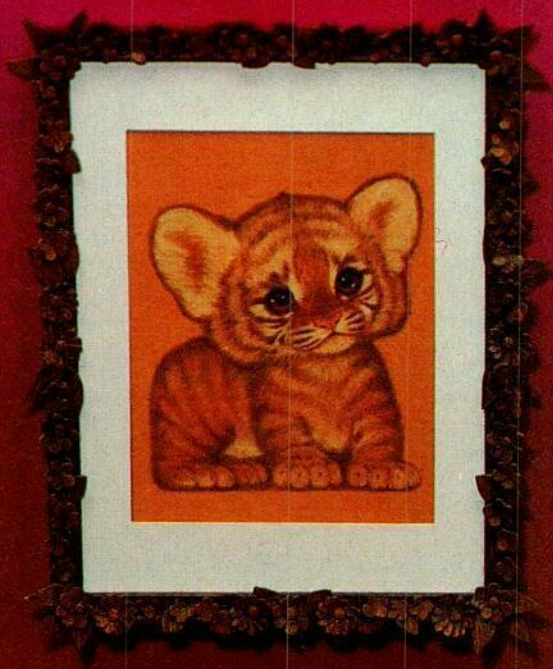
Curve the leaves gently to fit the curve of the vase. Coat the backs of the leaves with modeling paste and press them in place.

For the curly vines, coat string with the paste and place in curled patterns around the design, as pictured. Let all dry. Then fill in any gaps where edges do not meet vase with more paste and let dry again.

To finish, coat the entire vase (including the design) with modeling paste, covering an area about 3" square at a time. Coat the area with fine sand. Repeat to cover entire vase. Let dry. Then, coat vase with gel medium and let dry. Paint the vase any color.

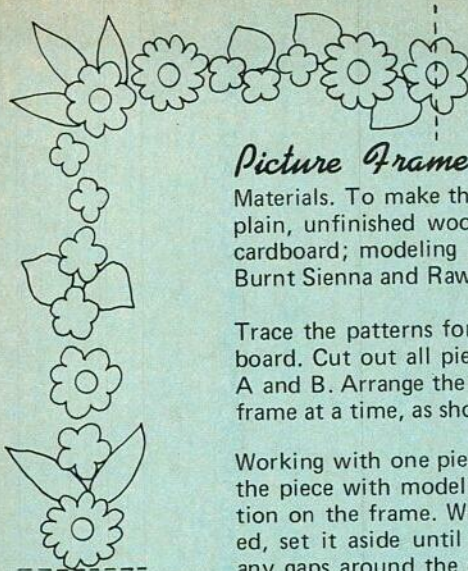
If you wish the finished vase to be a natural sand color, paint it with gesso and let dry. Then coat with modeling paste and sand, using the method above; let dry. Lastly, coat with gel medium, and let dry thoroughly.





Easy-to-do and fun — two of the major ingredients for a successful craft. Acrylics provide the color and cardboard, oatmeal, sand, tissue paper and string provide texture to give the effects of wood, metal and parchment. The results are shown in a Picture Frame, Decorated Box, Lamp Shade, Tray and Vase.





Picture Frame...

Materials. To make the frame shown, you'll need a plain, unfinished wood frame, 12" x 16"; heavy cardboard; modeling paste; acrylic tube paints in Burnt Sienna and Raw Umber.

Trace the patterns for the design onto heavy cardboard. Cut out all pieces, including the centers for A and B. Arrange the design for one quarter of the frame at a time, as shown.

Working with one piece at a time, coat the back of the piece with modeling paste and place it in position on the frame. When the entire frame is covered, set it aside until it is thoroughly dry. Fill in any gaps around the edges of the cardboard pieces with more modeling paste. Let dry.

Now coat the entire frame, including the design, with another layer of modeling paste, doing about 6" at a time, and using a pencil to draw wood grain lines through the paste before proceeding with the next section. Then, let the entire frame dry thoroughly.

Paint the entire frame with Burnt Sienna; let dry. Then with Raw Umber, paint about 4" at a time, and wipe with a soft cloth, leaving the Raw Umber only in the lower, recessed parts of the frame. This will add depth and give the frame a lovely "hand carved" look.

When the frame is dry, add a picture or mirror. Attach a hanger on the back.

Decorated Box...

Materials. A box of the desired size (the one pictured is a stationery box, 8½" x 11"), heavy cardboard, gel medium, oatmeal, gesso, silver spray paint, black acrylic tube paint.

Trace the pattern pieces onto heavy cardboard; cut out. Arrange in design on top of box, as shown. Coat the back of each piece with gel and press in place. Add design on front, back and sides the same way. Let dry.

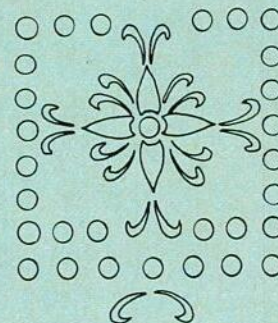
To make the hammered metal effect for the background, coat an area of

the background, about 3" square, with gel medium and press in oatmeal to cover. Repeat until entire background is covered on all sides. Let dry. Cover with gel medium, and let dry again.

Paint the entire box, design and all, with gesso; let dry. Spray with silver paint, and let dry again.

Using black acrylic, paint an area about 4" square; then wipe with a cloth to remove paint from high (design) areas. Continue until entire box has been antiqued. You can use a

damp cloth to wipe again if you desire more highlights.



Lamp Shade...

Materials. A lamp shade; gloss medium; colored tissue paper (wet a piece to check for colorfastness).

Trace the patterns given onto the tissue paper. Cut out all flowers and flower centers, placing all flowers of one color together.

Coat a small area of the shade with gloss medium. Place a flower on it and coat again with gloss medium. Add all the flowers of this color. Add the centers of the same color the same way.

Repeat for each color flower, letting dry between each color. Be sure the

coating of gloss medium is completely dry before beginning with the next color flower.

When the last coat is thoroughly dry, give the whole lamp shade a coat of gloss medium. Then treat your lamp to a spring pick-me-up!

Textured Tray...

Materials. An old metal or plastic tray (the one pictured is 13" x 17"); gel medium; any color tissue paper (it will be covered); gesso; acrylic paints in Ultramarine Blue, White and Cadmium Red - medium.

To prepare the tray, apply gel medium to an area about 4" square. Press a torn piece of tissue into the wet surface, pushing wrinkles in with your fingers. Coat the tissue with gel medium. Repeat to cover the entire tray. Let dry thoroughly, and repeat. When dry again, coat with gesso and let dry.

To paint the tray, mix red and white to a light pink, and paint the entire background. Let dry.

Now mix White and Ultramarine to make a light blue, and paint the sky and water (let some pink show through). Use an almost-dry brush for blending the blue into the pink near the top of the scene. The paint will only stay on the raised surfaces and give a more subtle blend. (See photograph on page 21.)

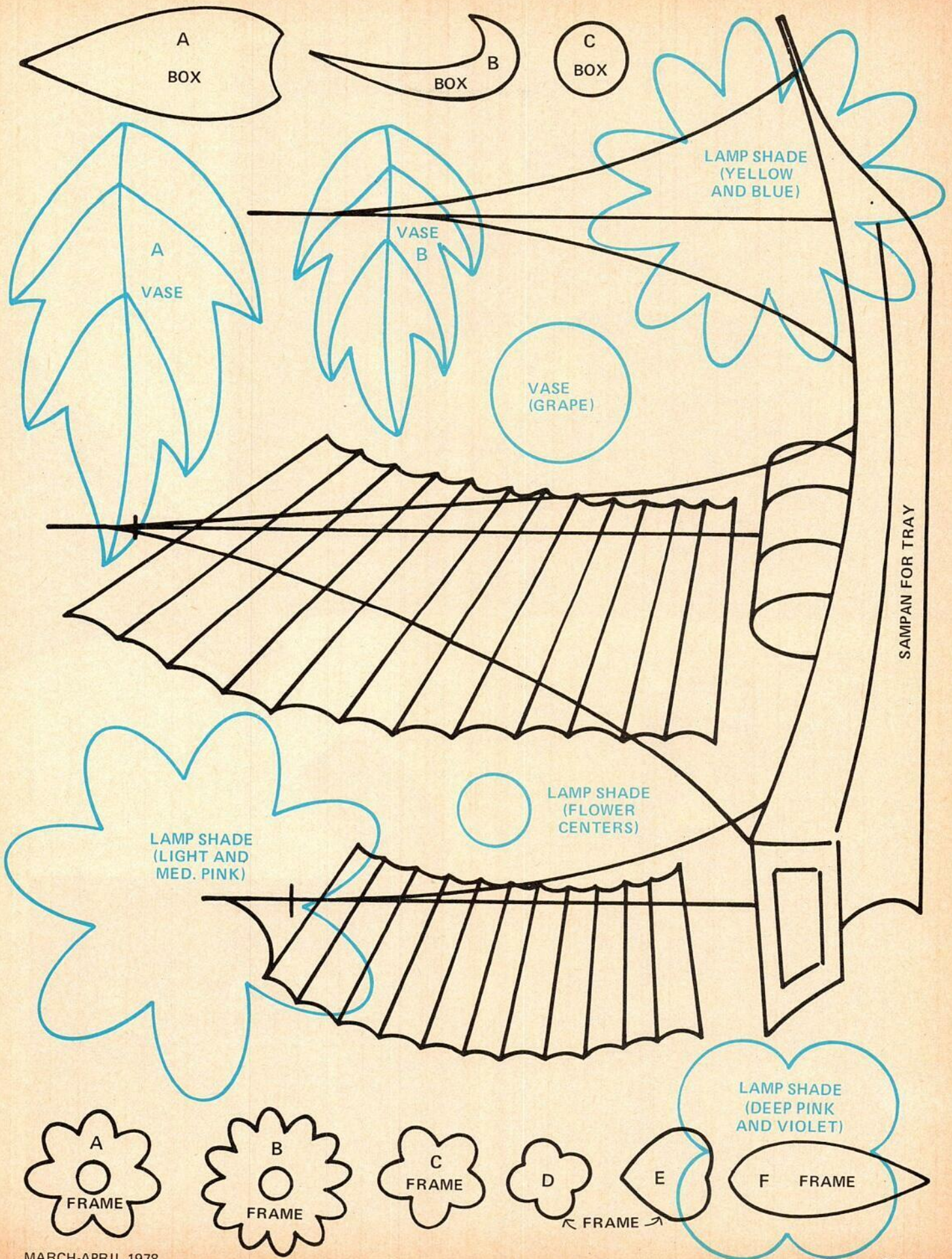
Add more blue and paint the water area the same way. Let dry.

Transfer the pattern to the tray. Paint the sails with pure red. Then add a little blue to the red and add some brownish shadows on the lower parts of the sails.

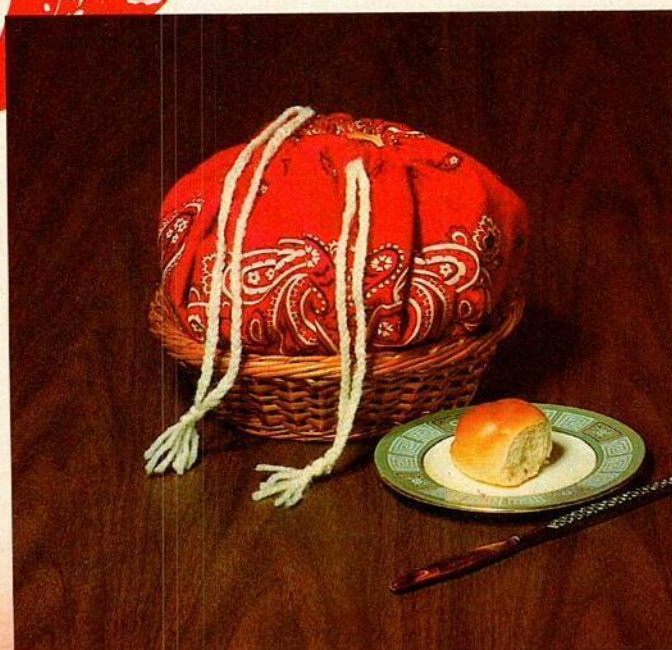
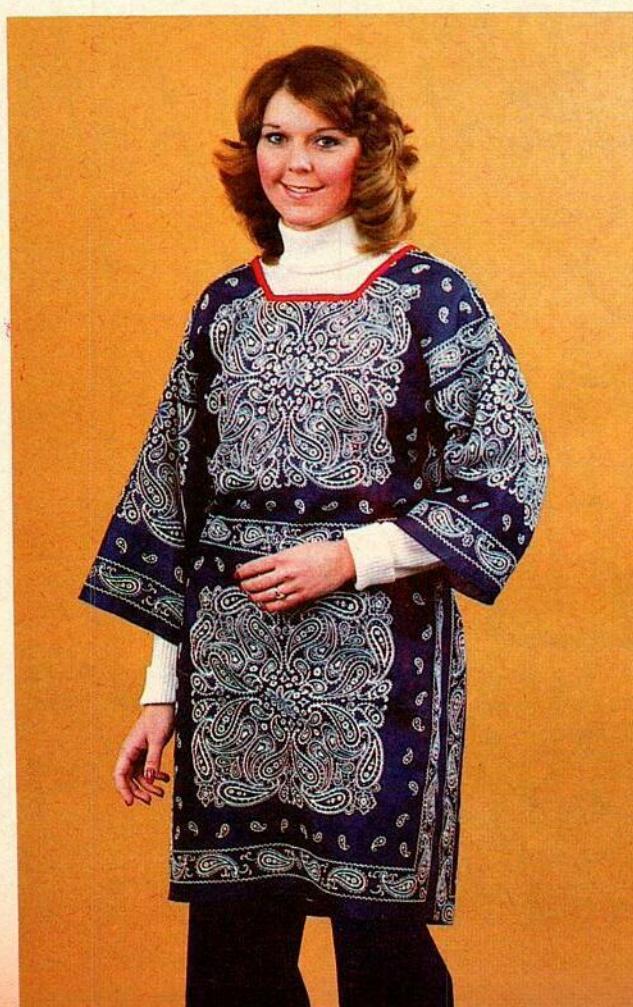
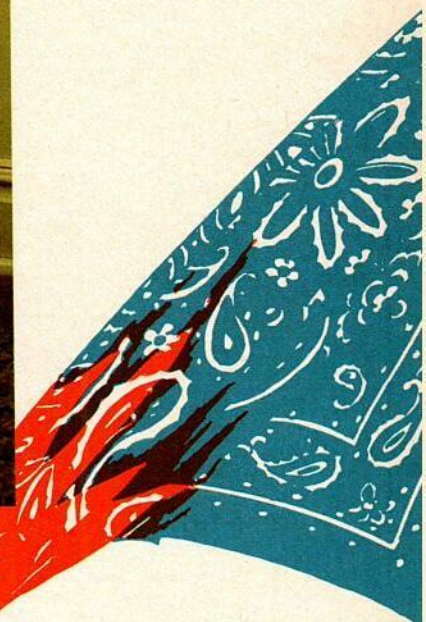
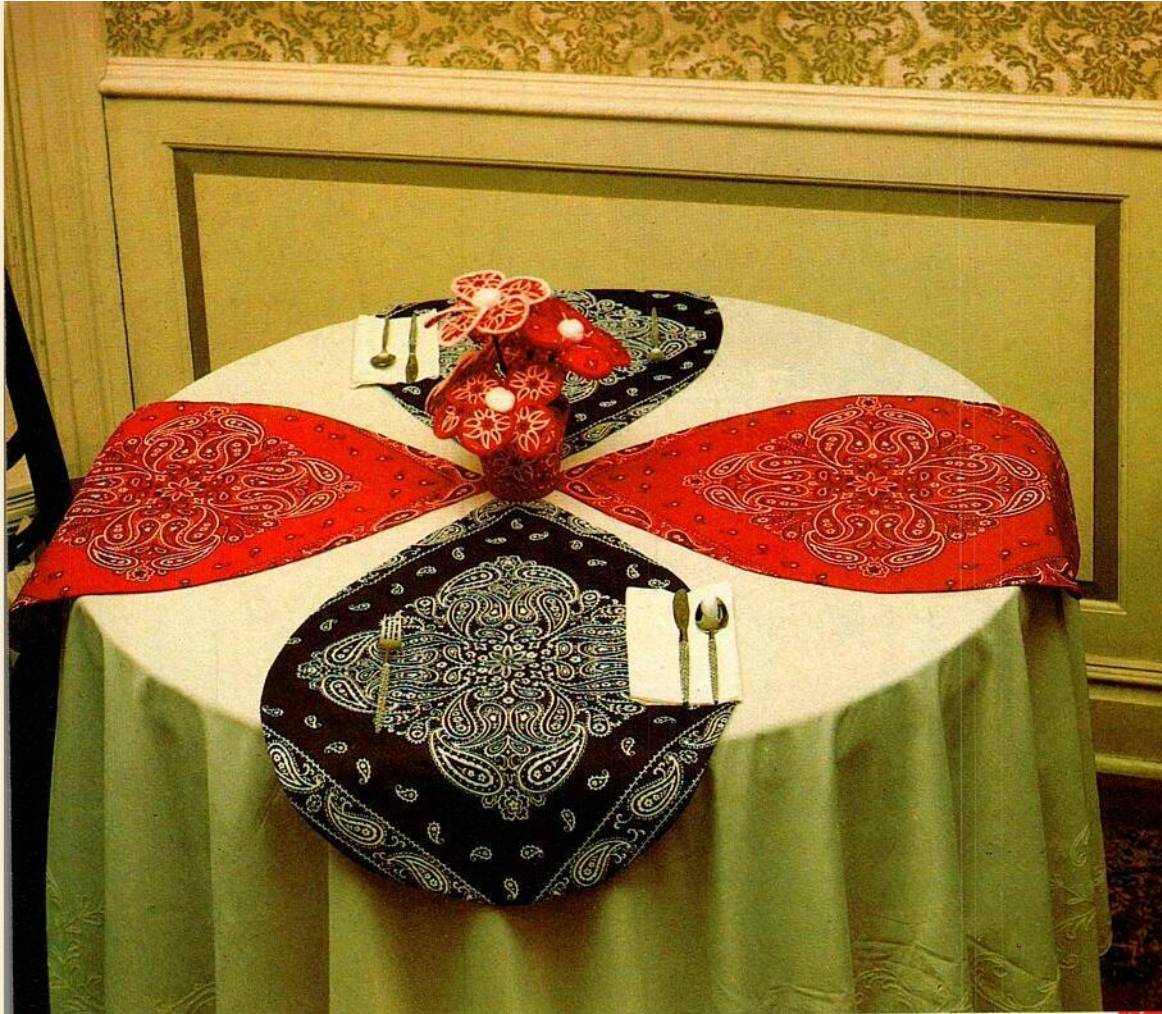
Mix red and blue together to get brown, and paint the rest of the smpan. Add light blue highlights to the side of the boat.

Paint some pure blue and some brown shadows in the water below the boat with horizontal strokes. Paint the edge of the tray a rich brown. Who said you weren't an artist!

CRAFTS 'N THINGS



Bandana petals cascade over the sides of a table with bandana flowers in the center. A hostess smock and bun basket round out the bandana theme. Stitch up a set and invite your friends!



BANDANA MAGIC

A little prestidigitation with bandanas will have you all set for summer entertaining in a colorful yet practical style.

Before making any of the bandana projects, preshrink the bandanas by dipping them in warm water. Tumble dry and then iron. The bandanas are standard size, 22" x 24".

Hostess Smock

Materials. With just six bandanas and one package of bias tape, you can make this perky smock.

Front and Back. Sew two bandanas together for the front of the smock; fold in half lengthwise. Sew two more together for the back, and fold in half lengthwise.

Neckline and Shoulder. Mark dimensions on folded front and back as shown (Fig. 1); then cut on heavy line as indicated.

With right sides of fabric together, sew front to back at shoulders, allowing 3/8" seams.

Sleeves. To cut the sleeves and waist ties, lay one bandana on top of another, and pin together. Mark the dimensions as shown (Fig. 2) and cut on heavy lines as indicated.

To make each tie, sew two tie pieces together, right sides together, along both long edges and across one end. Turn right side out, and press. Make two ties.

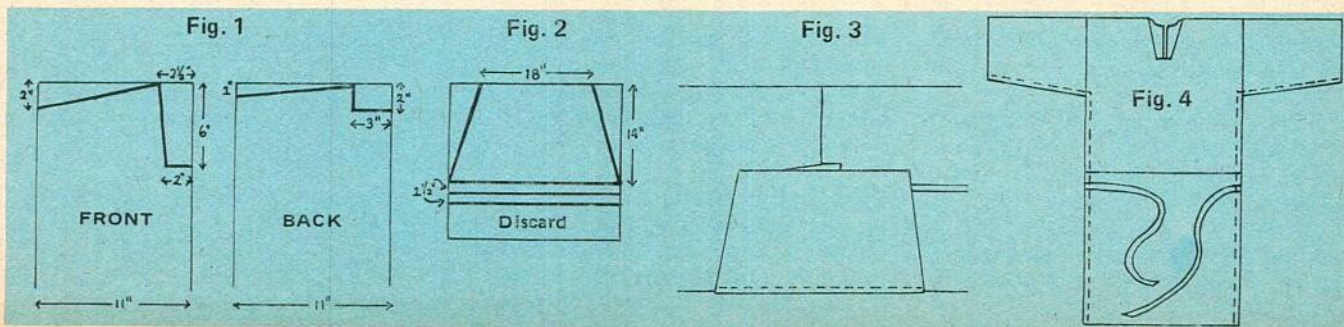
To attach the sleeves, lay the front and back piece out flat, right side up. Place the sleeves, right side down, as shown (Fig. 3), so that the center of the long edge of sleeve is at the shoulder seam. Stitch each sleeve to front and back piece.



Keep things well in hand with a wraparound pot holder.

Now open out the sleeves, and, with right sides of smock together, pin ties at waist so that they hang down inside smock. Stitch underarm and side seams (Fig. 4). Note: The horizontal "waist" seam on the front will be about 1" higher than the "waist" seam on the back.

Hem bottom of smock. Sew bias tape on raw edges of back from bottom of hem to neck. Then sew bias tape around neck opening, leaving 9" free at each end for ties.



Placemats

Materials. You'll need two bandanas for each placemat.

To make a pattern, cut a giant teardrop shape from a newspaper (Fig. 1). Place two bandanas, right sides together, and cut out pattern. Sew around

edge, leaving 6" open for turning. Clip away excess seam at point (Fig. 2).

Turn right side out, and hand stitch opening closed. Press. Repeat for other three placemats. Place on table with points at center.

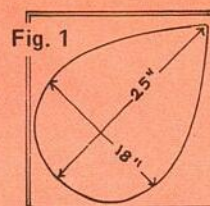


Fig. 2



Centerpiece

Flowers. For each flower, you will need five 12" chenille stems; bandana fabric; glue; one 10" stem wire; very fine spool wire; floral tape.

To make each petal, bend a chenille stem 3" from one end. Curve the rest of the stem around to the bend, and twist to hold (Fig. 1). Shape loop into a petal shape. Turn the 3" stem down at a right angle, and apply a thin line of glue to the top of the petal. Invert petal and place on bandana, pressing gently (Fig. 2). Repeat for all five petals. Let dry thoroughly.

Now cut away the fabric from around the outside edge of the petal. Then turn stem down in opposite direction and shape petal into a natural curve (Fig. 3). Repeat for all five petals.

Place the five petals together, and wrap the stems and a 10" to 12" stem wire together with very fine spool wire. Then wrap all of the stem with floral tape.

Glue a pompon, button or cotton ball in the center of the flower. Make three to five flowers for the centerpiece.

Flowerpot. Cut a bias strip of bandana, wider than the height of a plastic flowerpot, and 1/2" longer than the circumference of the rim.

Coat the outside of the flowerpot with a thin coat of white glue, and press the bandana strip around to cover, leaving 1/2" of fabric extending at the top and bottom. Glue the top edge to the inside and the bottom edge to the bottom of the flowerpot.

Line the flowerpot with foil. Mix a cup of plaster of paris, and pour into foil-lined flowerpot. Cut the stems of the flowers to various heights for a pleasing arrangement. Insert and arrange flowers in plaster, propping in position until plaster hardens. Then set the arrangement on the table for a cheery welcome!

Fig. 1



Fig. 2

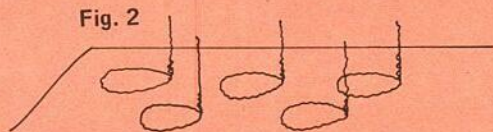
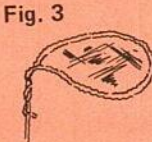


Fig. 3



Bun Warmer

Materials. Shallow basket, about 2" high, with inside diameter of top about 7 1/2"; two bandanas; yarn.

Lay two bandanas, right sides together, and sew opposite ends, stitching through the center of the printed borders, to make a tube (Fig. 1). Trim

seams to 1/2". For the top (drawstring) edge, turn 1/2" to the inside; then fold over an additional 1 1/2". Pin all around. Before stitching, cut a 1" vertical slit on the outside (right side) thickness only, and another slit directly opposite (Fig. 2). Work a button hole stitch around slits. Press side seams open.

Gather the bottom (folded edge) of tube with needle and doubled thread. Pull gathers tightly closed.

Place warmer in basket with gathered circle in the center. With a long basting thread, stitch the warmer to the sides of the basket.

Fig. 1

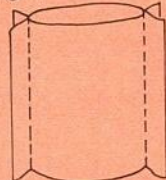
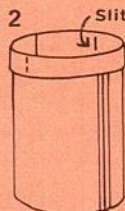


Fig. 2



Now turn up the bottom edge of the tube until the top hem slightly overlaps the bottom edge. The bottom of the tube will now be a folded edge, and the warmer will be double thickness. Sew through the top hem to catch both the top hem and the turned up edge.

To make each tie, braid three lengths of yarn, each 45" long. Tie a knot in each end. Make two ties. With a safety pin secured to one knotted end, thread one braided tie through the hem, around, and out the same buttonhole. Repeat with other tie through second buttonhole. Fill with hot buns.

Double Hot Mitt

Materials. Two bandanas; old terry cloth toweling; bias tape.

Fold one bandana, as shown, so that it is 5" wide (Fig. 1). Turn excess to the inside. Cut off points to make rounded ends (Fig. 2).

To line the ends, cut 4 mitt-shaped pieces, about 5" x 8", from old terry cloth. (Use ends as a pattern.) Lay two terry mitts inside each end.

From another bandana, cut two mitt-shaped pieces, 8" x 8", rounded at one end (Fig. 3). The sides are wider to allow hands to slip inside. Sew bias tape across straight edge of each.

Place a bandana mitt piece at each end, covering terry cloth padding. Baste bias tape around entire double hot mitt, making sure you catch all thicknesses of bandana and terry cloth. Sew basted bias on machine. ■

Fig. 1



Fig. 2

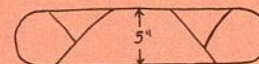
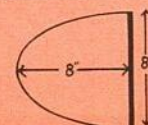


Fig. 3



Old World Eggs

Try something a little different this year. Decorate your Easter eggs the Lithuanian way. The effects are unusual, beautiful and charming.

Materials. Eggs, several handfuls of onion skins, salt, Easter egg dyes or food coloring, a craft knife or paring knife, clear nail polish (optional).

Dyeing the Eggs

Soak several handfuls of onion skins in cold water overnight. Remove onion skins from water. Add some salt and the desired number of eggs to the water. Bring water to a boil, and simmer the eggs for 10 to 15 minutes.

The longer the heating period or the greater the amount of onion skins, the darker the color will be. If you remove eggs at different intervals of time, the color varies from a tan to a rich chestnut brown. Small size eggs are stronger; larger eggs, while more fragile, lend themselves better to a more elaborate design.

To obtain various dark colors, place the onion-dyed eggs in packaged Easter egg dyes or food coloring. Green and purple dyes give very interesting effects.

When each egg has dried thoroughly, place a dab of shortening on a soft cloth or paper towel, and rub each egg to add luster and to protect the color.

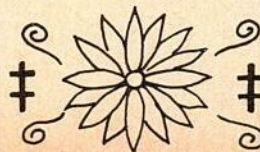
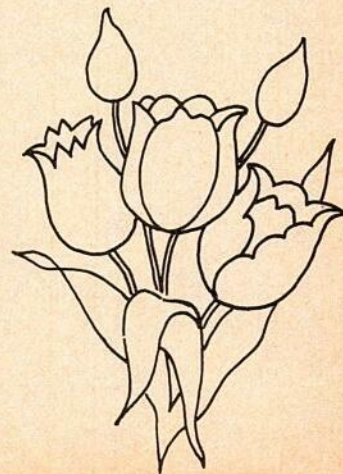
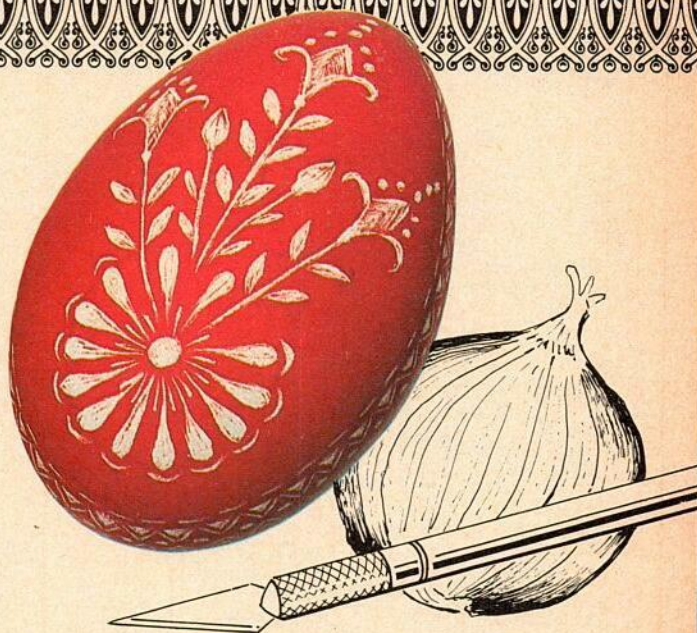
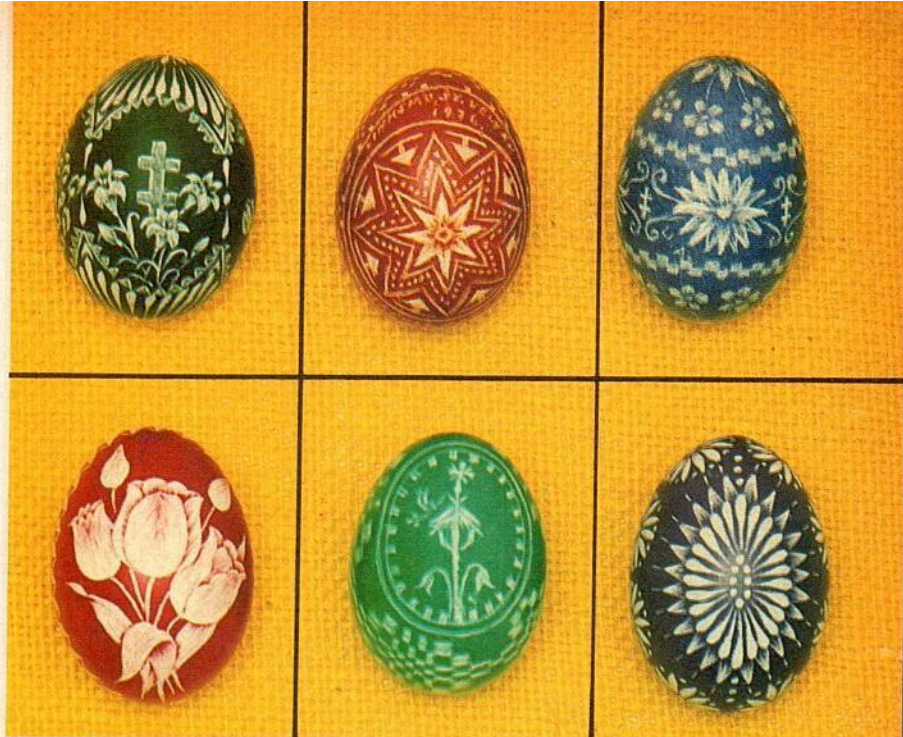
Decorating the Eggs

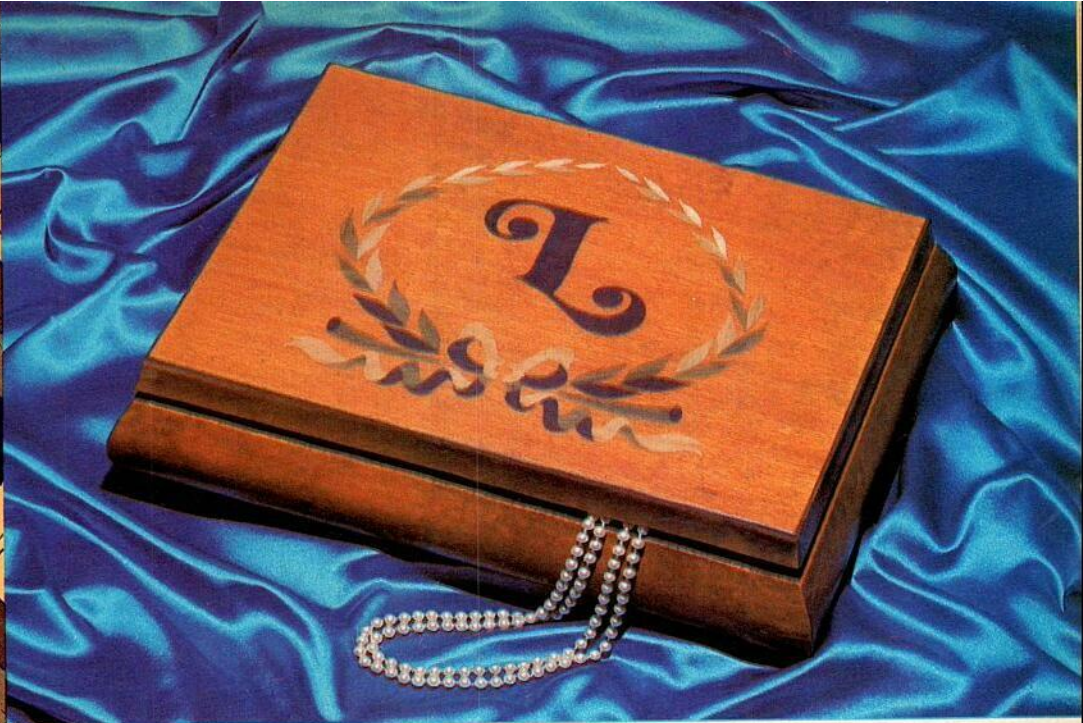
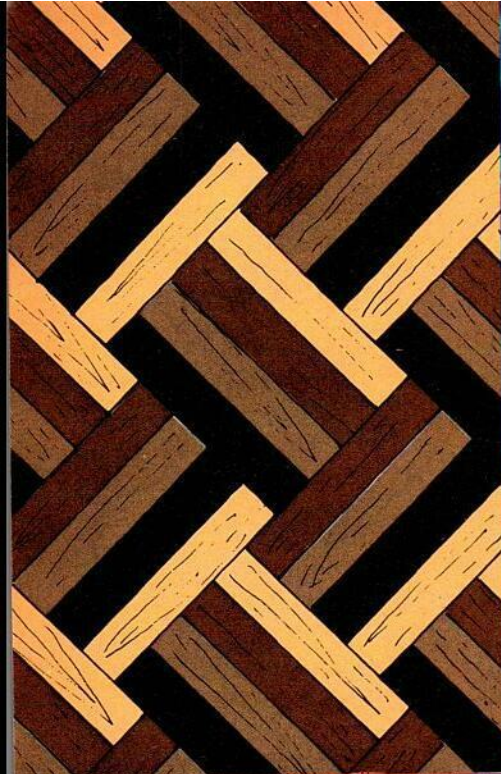
When the egg has cooled, it is best to begin by partitioning the egg vertically, horizontally and diagonally with a pencil or knife. The design may then be drawn in these areas and scratched away with a knife. By scratching away the dye, a graceful and delicate design appears on the exposed eggshell.

To add extra luster and protection, the egg may be coated with clear nail polish. ■

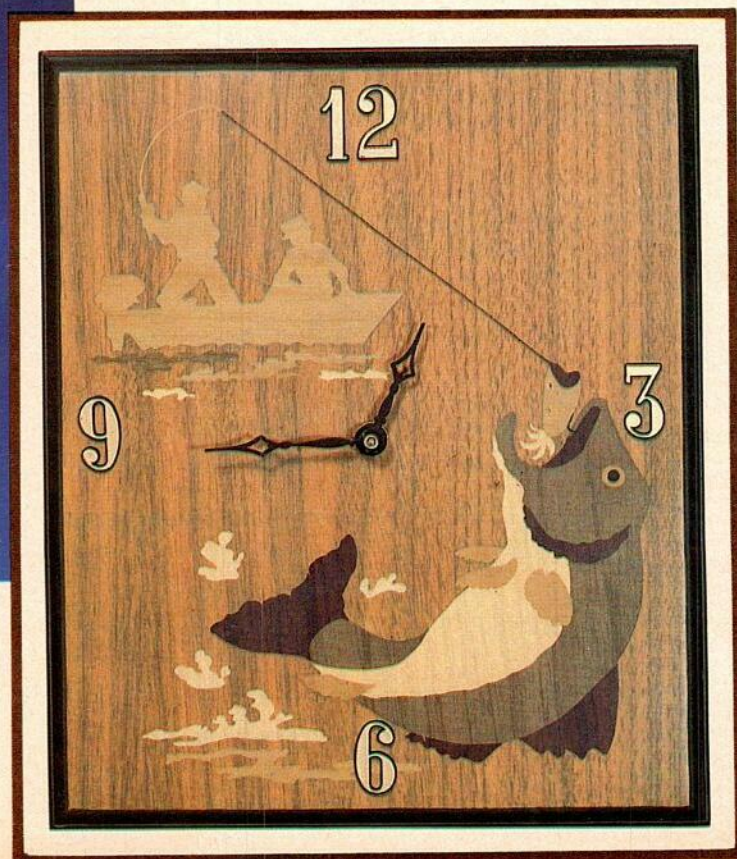
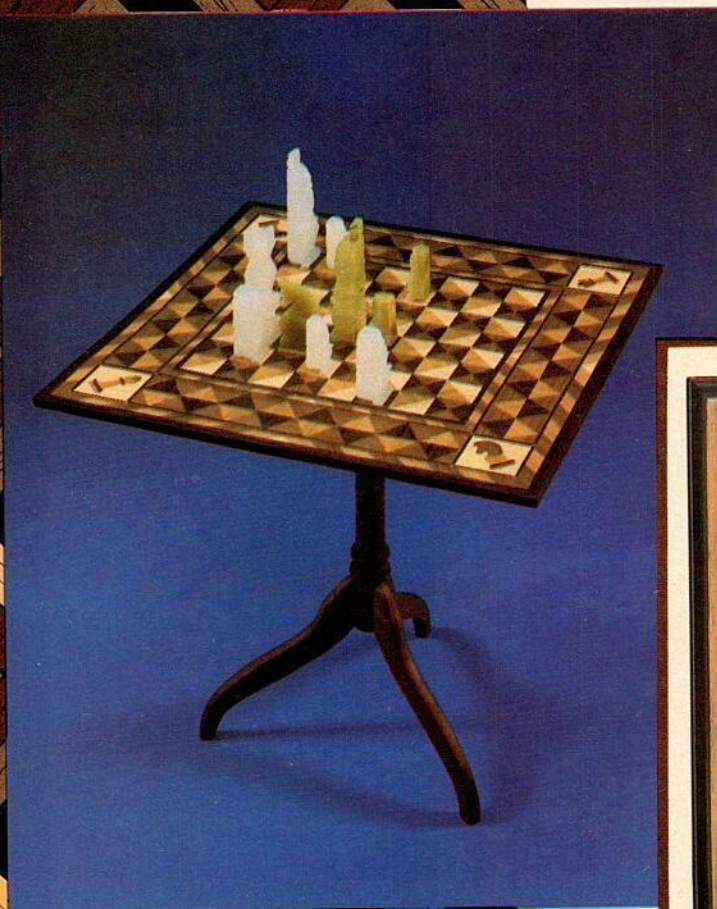
The eggs shown are from the collection on display at the Balzekas Museum of Lithuanian Culture, 4012 Archer Avenue, Chicago, Illinois. The eggs were designed by Ursula Astras of Grand Rapids, Michigan, and Genovaite Pleniene of Chicago, Illinois. The museum features rare amber, dolls, paintings, and other Lithuanian artifacts.

MARCH-APRIL 1978





A monogrammed jewelry box, a chess table, and a clock fit for a sportsman are just a few ideas for using marquetry effectively. It's hard to tell the difference between these paper covered items and those of inlaid wood.



Paper Marquetry

Wood grain papers can substitute for wood, and do it very well, in making Paper Marquetry™ (pronounced "mar-ke-tree"). The results are inlaid wood effects that can add luster and richness to otherwise ordinary accessories for the home.

Materials. Item to be decorated; wood grain papers; garnet sandpaper no. 400; sponge applicator; a glue and glaze solution such as used in decoupage (Mod Podge®, for example); graphite or white transfer paper; small scissors or craft knife; double-faced tape (or putty-like reusable adhesive such as Plasti-tak®); paper towels; small water glass. To add color or shading, you will also need wood tone colored oil pencils. For details, use India ink and a technical pen, or waterproof felt-tip marking pen. Materials are available at craft stores, or write to Connoisseur Studio, Inc., Dept. CT, P.O. Box 7187, Louisville, KY 40207, for the name of a store in your area.

Basic Procedure

Choose a wood plaque or box in proportion to the design you are going to use. Gently sand all surfaces with garnet sandpaper. Sand sharp edges to soften, but don't round them. Prepare the wooden piece by staining, painting or antiquing.

If cut-out design is going on a patterned or dark background, use a sponge or paper towel to stipple one or two light coats of white acrylic paint on the back of light and medium wood grain papers. This will keep the background from showing through the design. Dry between applications. Wash applicator in warm water.

Place each wood grain paper face up. Using a sponge applicator, coat papers with the glue and glaze solution to prevent tearing when finish is applied. Wash applicator in warm water.

Step 1: Tracing Design. Place graphite or transfer paper on wood piece; lay pattern face up on top of it. Trace pattern face up on top of it. Trace pattern with a ball-point pen. Always trace on the inside of pattern lines, so lines will not show after pasting.

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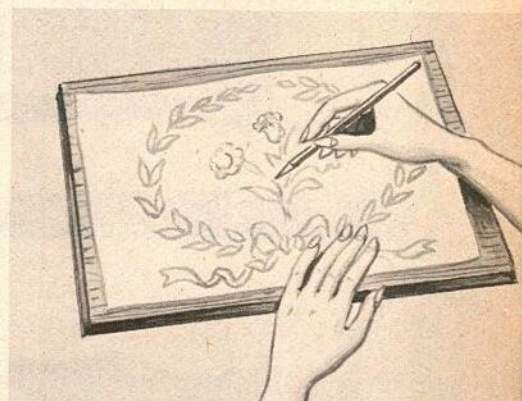
If you are not going to add color, shading or other detail work, trace pattern onto the back of the wood grain paper. Place wood grain paper face down on a level surface, then transfer paper, and then pattern face down. Trace the pattern.

If color, shading and detail work are desired, however, this should be done before the designs are cut and sealed. In this case, trace designs onto the right side of the wood grain paper. To add color or shading, shade from light to dark tones on wood grain paper with two to three wood-tone colored oil pencils. Details can be added with India ink or waterproof felt-tip pen.

Step 2. Cutting Design. It is better to cut pieces a little larger than the pattern rather than too small, so cut on outside of the traced line. Using small scissors, cut out pattern pieces from wood grain paper, and place on the corresponding section of the pattern sheet. Make sure all wood grain paper edges meet where design indicates. Trim excess paper with a craft knife. Avoid overlapping the papers. Use double-faced tape to hold pieces in place temporarily while checking for a perfect fit.

There are at least two occasions when you may want to cut several pieces of wood grain paper at the same time... this is one of the many advantages of using paper! Up to six pieces of wood grain paper can be stapled together around the edges and cut with decoupage or cuticle scissors. This is useful when cutting a repeat pattern — just staple four layers of paper and cut one quarter of the design; then combine to make the complete pattern.

Also, instead of cutting the design and background separately, cut them at the same time. Tape the background



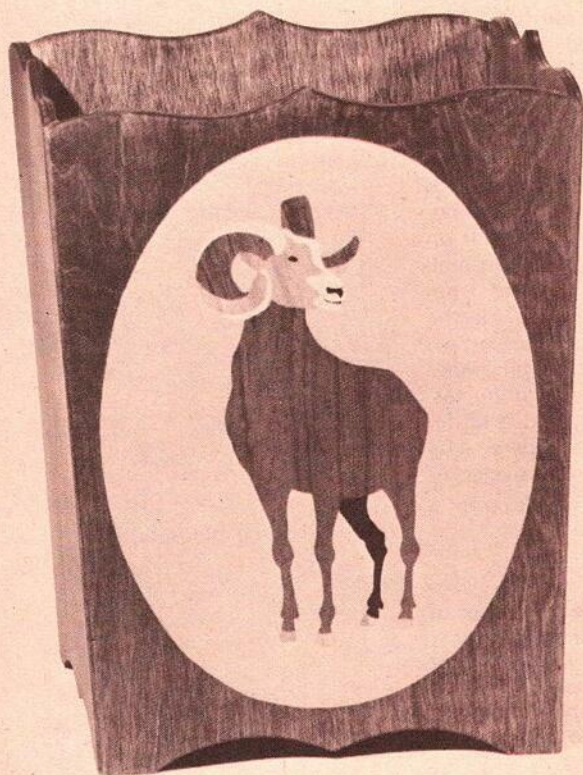
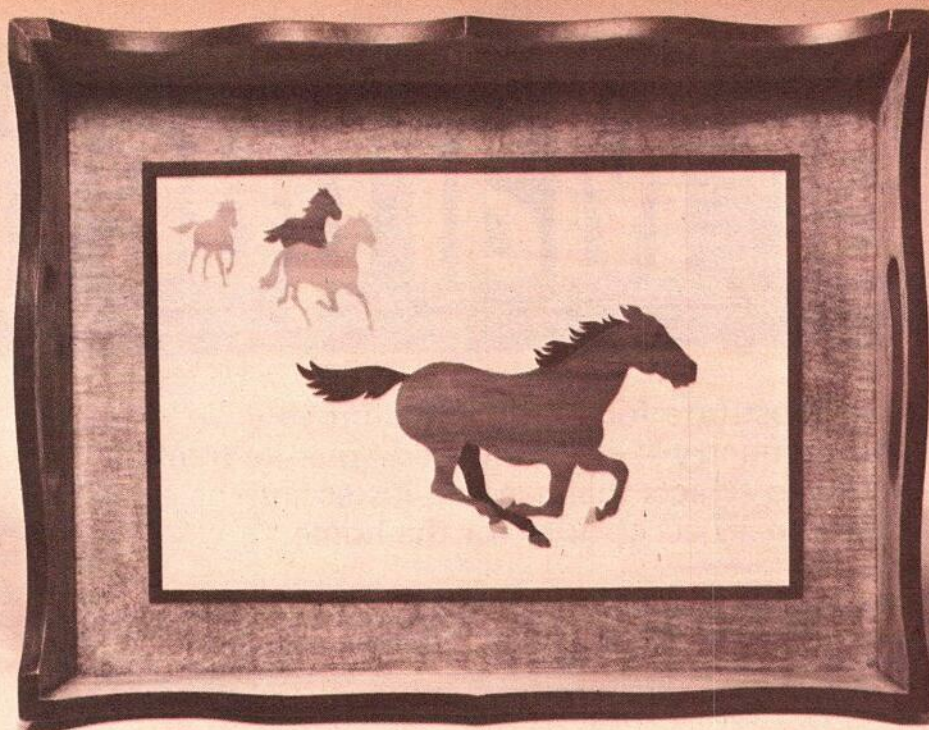
Trace pattern on wood; then on paper



Add shading and details



Cut out pattern pieces



Wild animals show up beautifully when done in marquetrie for a tray and wastebasket.

paper to the design motifs paper. Then cut out, following the lines of the design drawn on the back of one of the sheets and you will have cut the design in two colors, which can be interchanged for two identical designs in different colors.

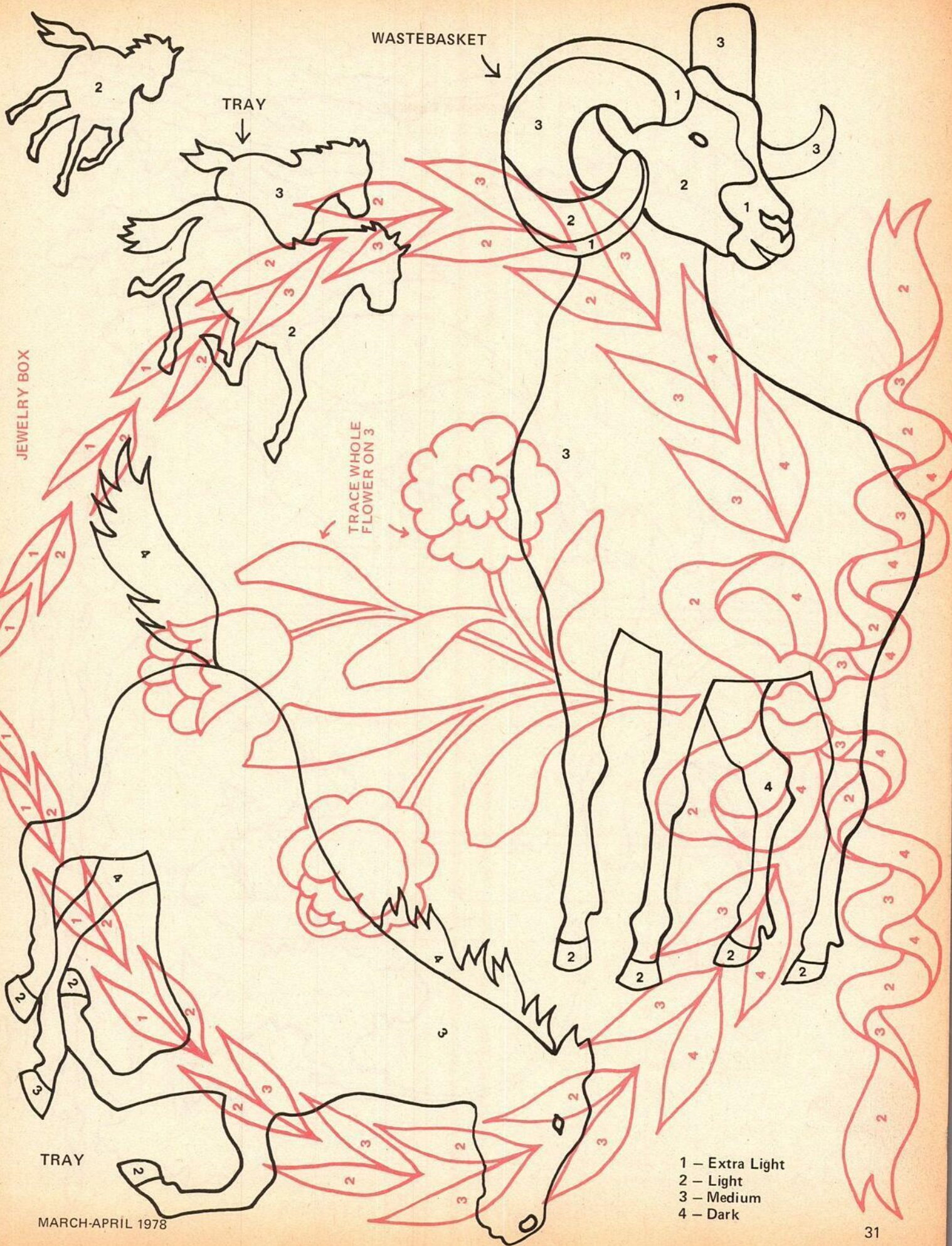
Step 3: Adhering and Sealing. Place wood grain paper cutouts between two damp paper towels to avoid buckling when adhered. Using the glue and glaze solution, adhere each cutout in the correct position on the prepared wood. Place a damp paper towel over the pasted design and, using a brayer or small water glass, roll out excess air bubbles and adhesive. Clean up with a damp cloth. Adhere only two or three pieces at a time. Check all edges, making sure they are secured. Let finished piece dry one hour.

Using a sponge applicator or nylon brush, apply a coat of the glue and glaze solution to the entire piece to seal. Dry 15 to 30 minutes. Wash applicator in warm water.

Step 4: Finishing. Using a sponge applicator or nylon brush, apply another coat of the glue and glaze solution to the entire piece. Dry 15 to 30 minutes. Wash applicator in warm water. Apply two to three more coats. Let dry six hours after final coat. ■

The items pictured were all designed by Joy Wells of Connoisseur Studios. The jewelry box and chess board are from the book "Paper Marquetrie", published by Connoisseur and available for \$2.95. The book contains eight pages of wood grain paper along with patterns and instructions.

The wooden bases (with the exception of the tilt-top base and ½" particle board used for the chess board) are also available through Connoisseur. Ask for all items at your local craft store or write to Connoisseur Studios at the address given at the beginning of this article.



WASTEBASKET

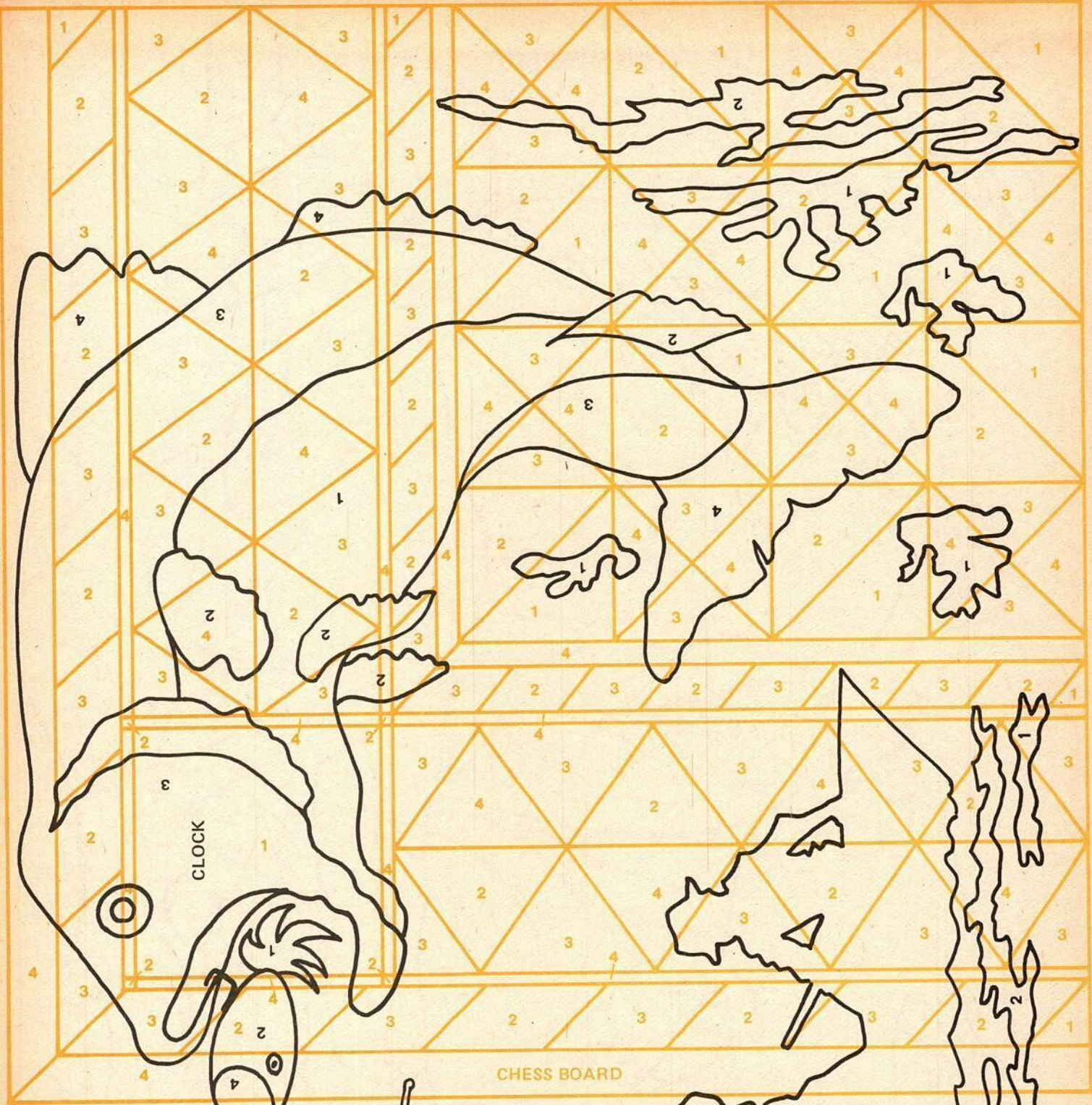
TRAY

JEWELRY BOX

TRACE WHOLE
FLOWER ON 3

TRAY

- 1 - Extra Light
- 2 - Light
- 3 - Medium
- 4 - Dark



CHESS PIECES



PAPER MARQUETRY PATTERNS

CLOCK

MONKEY BUSINESS

Materials. ½ yd. of 44" cotton fabric or cotton polyester; scrap of fabric of a contrasting color; needle and thread; polyester stuffing; four 12" chenille stems; ¾" plastic foam egg; 1½" plastic foam ball; scissors; a glue and glaze solution, such as used in decoupage; paint brush; a toothpick; acrylic paint; a compass point or darning needle.

Making the Fabric Yo-yos

From the 44" cotton fabric, cut 24 2½" circles for the arms; 24 2½" circles for the legs; eight 3½" circles for the body; two 3½" circles for tail. From the contrasting color of fabric, cut four 3½" circles for the hands and feet.

To make each yo-yo, turn under a very narrow hem around an entire circle of fabric. Stitch around the circle through the hem, and place a small piece of polyester stuffing inside the circle. Pull the thread to gather (Fig. 1). This will give the yo-yos added dimension. Stitch and gather all the 44" cotton fabric circles this way. For hands and feet, proceed as before, but gather so that yo-yos are slightly off center.

Head. On a hard surface, roll and press the foam egg to flatten the sides and smooth out the point so that the bottom of the egg is rounded.

Following the patterns given, cut 6 pieces from the 44" cotton fabric to cover the egg; cut 2 pieces (for double thickness) from the contrasting color of fabric for the face.

Insert a toothpick in the bottom of the egg. Holding the toothpick, cover the egg with the fabric pieces, using the glue and glaze solution. Let dry. Glue and glaze the two face pieces on top of each other in place; let dry. With acrylic paint, draw on the features; let dry.

Ears. Using a kitchen knife with a serrated edge, slice the foam ball into fourths. Use 2 fourths for the ears. Press them so they fit the curve of the head. Cover each ear with fabric, adding a piece of contrasting fabric as pictured, and glue in place on the side of the head. Then, brush the glue and glaze solution over the entire head and ears; let dry.

Stringing the Yo-yos

Legs. To make each leg, curve the end of a 12" piece of chenille stem and guide this through the opening of one of the feet yo-yos (Fig. 2). Turn the stem at a right angle at the ankle. Thread 12 fabric yo-yos onto the stem, the gathered side of the yo-yo facing down. Punch holes through the cen-

ter of each yo-yo with a pointed object, such as a compass point or a darning needle, rotating to "pack" stuffing as you thread it. Make the other leg the same way.

Body. Punch a hole in opposite sides of a yo-yo (Fig. 3). Insert the leg stems into the holes, and bring both stems up and out through the center; bend stems straight up. Thread double stem through centers of seven more yo-yos to complete the body.

Cut off the ends of the stems 1" above the last threaded yo-yo; coat the ends with glue. Then, remove the toothpick from the head and insert the stems into the bottom of the head. Let set until dry.

Arms. For one arm, curve the end of a 12" piece of chenille stem and insert this into one of the hand yo-yos as you did for the feet. Thread 12 more yo-yos onto the stem. Thread the stem through the sides of the yo-yo just below the head. For the other arm, add 12 more yo-yos, curve the end of the stem, and insert into the other hand yo-yo.

Tail. Cut out the tail section from the two circles as shown (Fig. 4). Sew together, wrong sides facing, adding polyester stuffing for bulk. Sew tail in place.

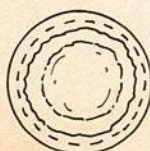
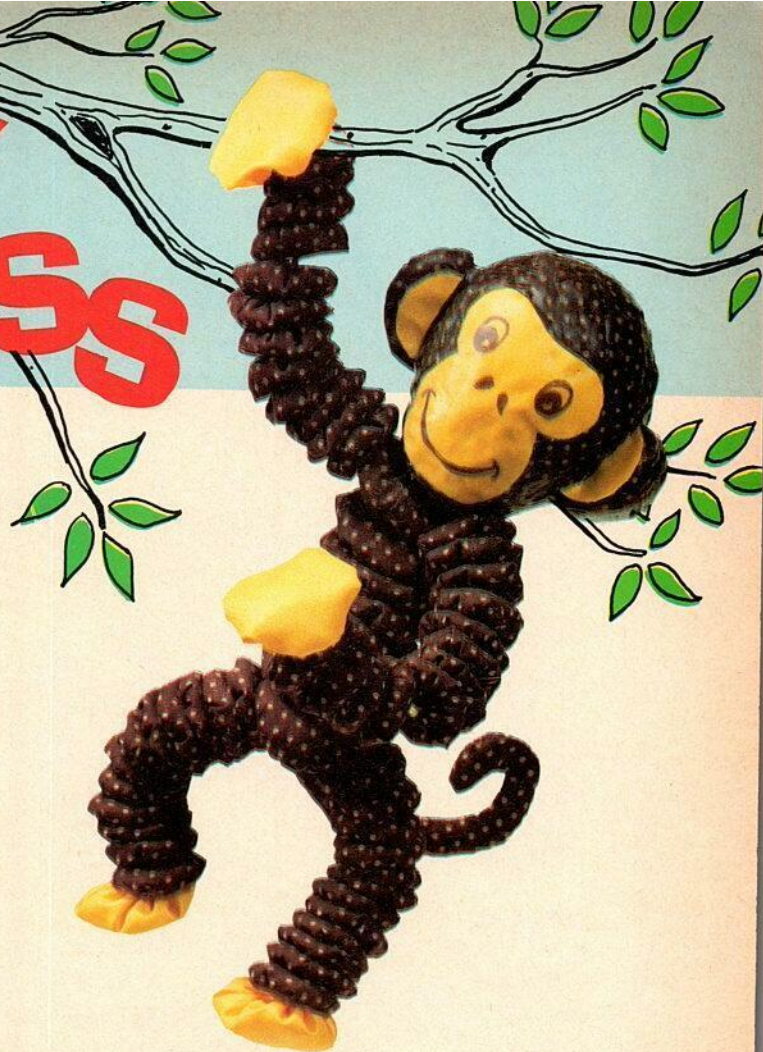


Fig. 1



Fig. 2

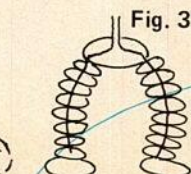


Fig. 3

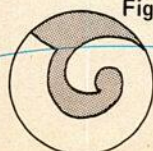
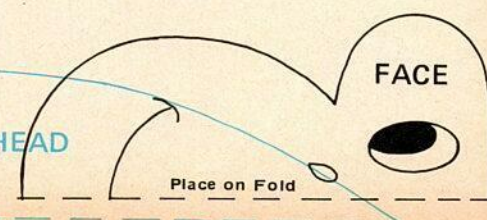


Fig. 4



A Garden of

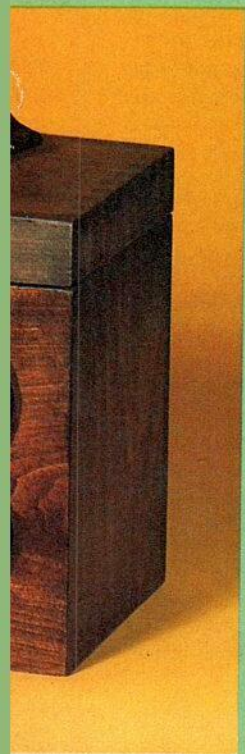
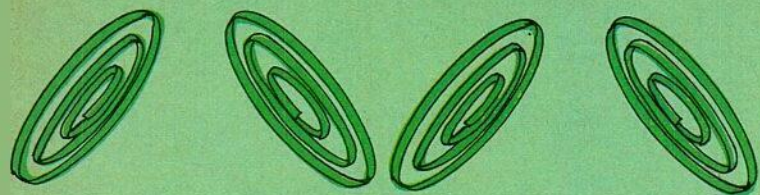
Quilling

Strips of paper, rolled in a variety of ways, combine to make delicate decorations of striking beauty.

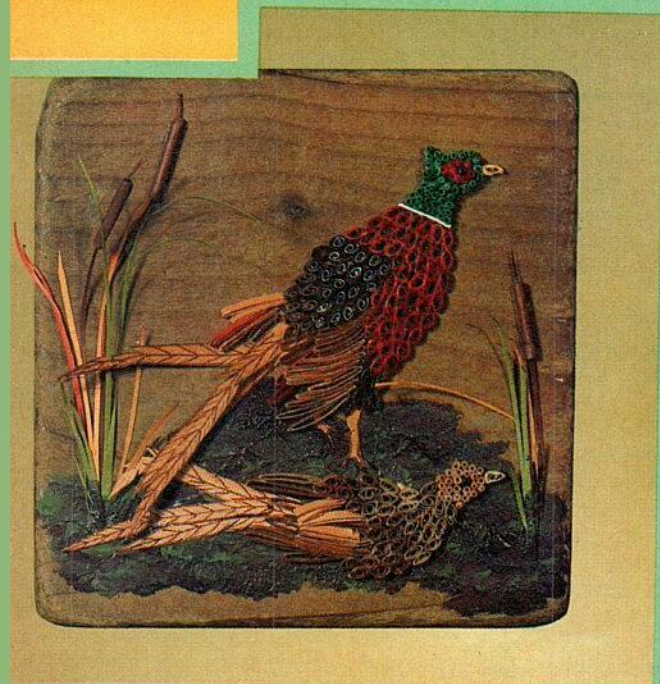
Materials. Hatpin; quilling paper (specific colors and lengths are listed under projects); waxed paper; ruler; flat toothpick; clear-drying white glue; tape; straight pins; tweezers; cork board or sheet of plastic foam for a working surface. Additional materials are listed under project.

Quilled flowers make a unique panel on a wooden purse. Larger flowers inside glass are a springtime table delight.

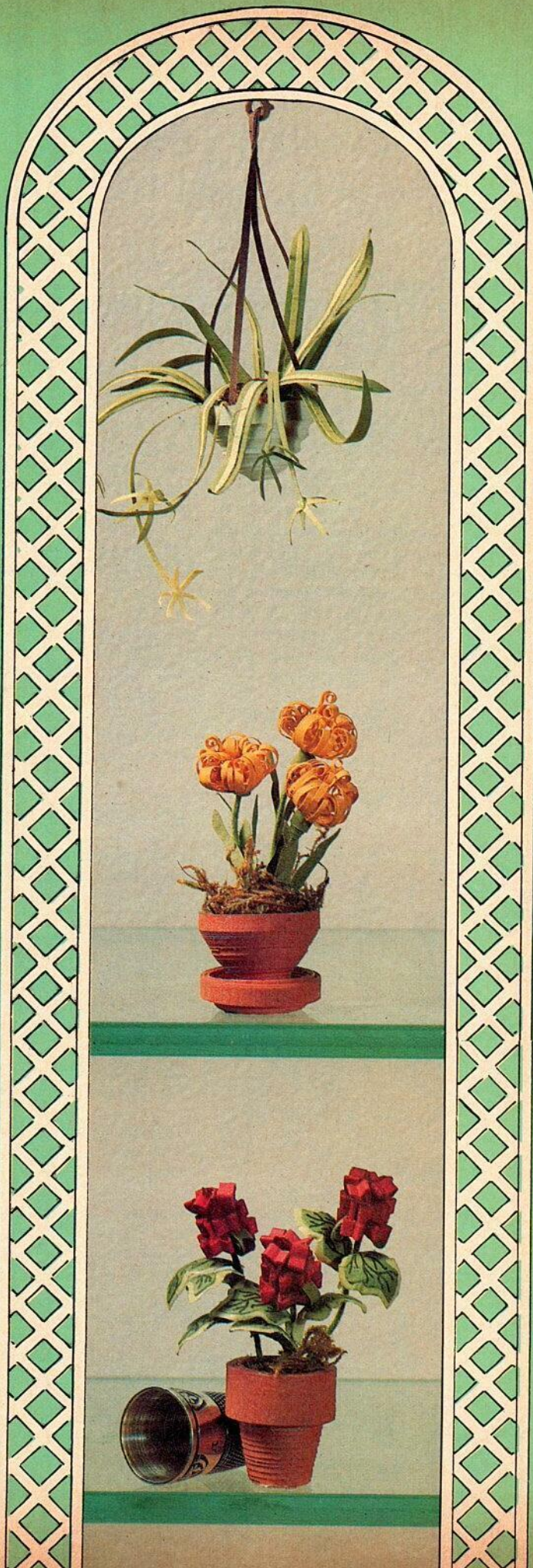




This is just a sampling of the many designs by Barbara Maddox of Quill Art, Inc. Quill Art is a leading supplier of quilling supplies, kits and instruction books. Ask for them at your local craft store, or write for information to: Quill Art, Inc., Dept. CT, 2282 Administration Drive, St. Louis, MO 63141.



A colorful pheasant plaque and potted plants for miniature settings round out your quilling fun.



TENSION



Right



Wrong



Loose Roll



Tight Roll or Peg



Raindrop



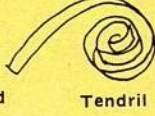
Feather



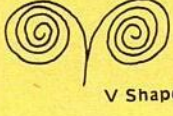
Eye



Pressed Heart



Tendril



V Shape



Dimensional Tight Roll



Wrapped Design

Quilling Techniques

The length of paper and how tightly you roll determines how large your roll will be. Rolling the paper too loosely will not produce a uniform roll and rolling the paper too tightly will ruin the even filigree-look you want. Before you begin your project, practice rolling a few strips of paper to develop the right tension (see above).

To make a loose roll, start with a length of paper and place one end of the strip between your thumb and index finger. Pinch the edge of the strip around the hatpin for a tiny round center. If you have difficulty in beginning your roll, moisten your fingertips. Relax your tension hold on the roll and roll the strip to the end, making sure the edges of the quilling paper are kept even. Using the tip of a flat toothpick, glue the loose end down.

For a tight roll, roll tightly and glue before removing from pin.

For a raindrop, pinch loose roll together where loose end was glued.

For a feather shape, form raindrop shape, gently bending pointed end up.

For an eye shape, gently pinch opposite sides of loose roll.

For a pressed heart, hold loose roll between index finger and thumb of one hand and use index finger of other hand to make deep indentations. Then, press together to form sharp points.

For a wrapped design, form first loop using one end of strip. Continue wrapping, pinching end together and making each loop a little larger than preceding one. Glue final end to side toward pinched end of petal. Apply glue to underside of pinched end and hold until loop sections stay in place. Run fingers along two sides to form soft points in each loop.

For a tendril, roll strip almost to end, then use pin to gently loosen roll to form soft curl.

For a "V" shape, fold strip in half and roll each end toward outside.

For a dimensional tight roll, make a tight roll, then push up from the underside with a toothpick.

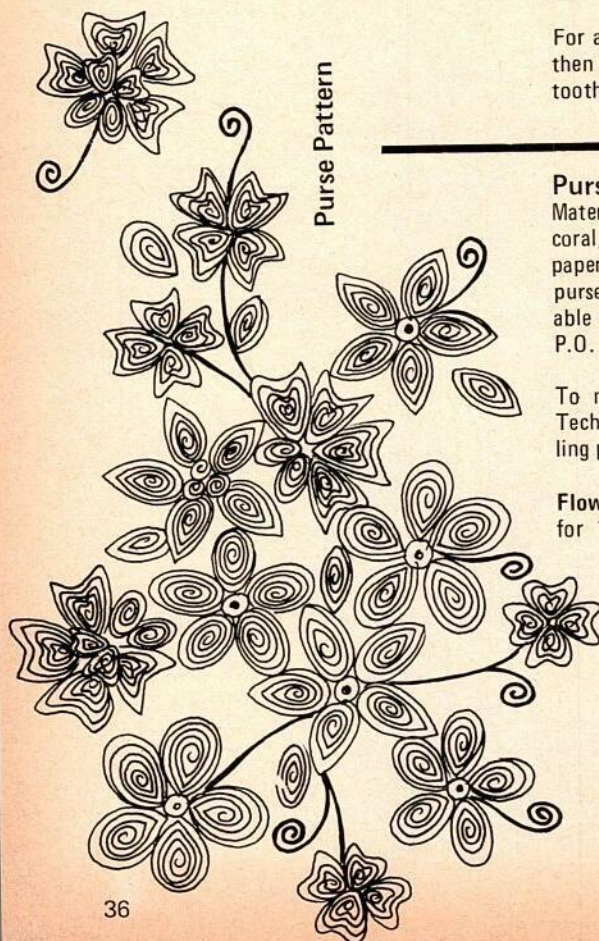
It is much easier to take four or five strips of quilling paper at a time and measure and tear the necessary amount of paper required for the design. Tear your strips of paper instead of cutting them. A torn end is less noticeable when glued. Roll all of the strips before you glue them (except tight rolls). The paper is cut so it will maintain its own tension.

To arrange the design, place the pattern on the working surface and cover it with a piece of waxed paper for protection; tape or pin the waxed paper in place. Shape the rolls into the various forms as specified by the instructions and the patterns. Position the individual rolls in place on top of the pattern and glue them to each other but not to the waxed paper.

Apply glue sparingly at the points of contact with the tip of a flat toothpick and use tweezers if necessary to position the smaller pieces. Pin the pieces in place to maintain the shape of the design. Let dry.

When the design is completed and the glue is dry, carefully remove it from the working surface, slipping a spatula or palette knife under it for easier removal, and transfer it to the background piece. Position and glue all the pieces in place.

Purse Pattern



Purse

Materials. Gold, green, orange, beige, bronze, coral, ivory, brown and olive green quilling paper; brown felt or burlap; dried weeds; purse box. A suitable panel purse box is available from Colonial Craftsmen, Inc., Dept. CT, P.O. Box 1644, Wayne, NJ 07470.

To make each flower, refer to the Quilling Techniques and tear, roll and shape the quilling paper as follows:

Flowers. 5 pieces gold, 4" long, in eye shape for 1 flower; 5 pieces gold, 3" long, in eye shape for 1 flower; 5 pieces gold, 2½" long, in eye for 1 flower; 5 pieces gold, 3" long, in raindrop for 1 flower; 12 pieces orange, 4½" long, in pressed heart for 3 flowers; 5 pieces beige, 3" long, in pressed heart for 1 flower; 4 pieces bronze, 3" long, in pressed heart for 1 flower; 10 pieces coral, 2½" long, in pressed heart for 1 four-petal flower and centers for 3 orange flowers; 10 pieces ivory, 4" long, in raindrop for 2 flowers; 8 pieces ivory, 3" long, in pressed heart for 2 flowers.

Centers and Trims. 1 piece ivory, 1½" long, in a tight roll for center of beige flower; 2 pieces ivory, 1" long, cut in half lengthwise using 3 strips to make "V" shapes for stamen of orange flowers; 3 pieces ivory, ½" long, cut in half lengthwise and shaped in tendrils, 3 for center of largest gold flower, 3 for center of 3" eye-shaped gold flower; 4 pieces brown, 1½" long, in tight roll for centers of 2 raindrop ivory flowers, smallest eye-shape gold flower, and gold raindrop flower; 6 pieces olive green, 2" long, in raindrop for calyx of orange flowers; 3 pieces olive green, 3" long, in eye shape for leaves; 7 pieces olive green, 1" long, in tendril; 5 pieces olive green, 1½" long, for stems (shorten as necessary to fit pattern); 4 pieces light green, 3" long, in eye shape for leaves.

Assembly. Assemble entire design over pattern (see Quilling Techniques). Spray the wooden backing provided with the purse with spray adhesive, and cover with brown felt. Glue the dried weeds on backing. Beginning at center of design, transfer and glue each flower in place, adding leaves, stems and tendrils.

Pheasants Plaque

Materials. Yellow, black, bronze, red, brown, green, white, orange, gold, olive green and beige quilling paper; beige, brown and bronze construction paper; brown felt tip pen; clear acrylic spray; scissors; a piece of wood, 5" square; green and brown acrylic paint; a sawtooth hanger.

To make each pheasant, refer to the Quilling Techniques, the pattern given, and the photograph at the beginning of this article and tear, roll and shape all of the quilling paper as follows:

Small Pheasant. 1 piece yellow, 1½" long, in a loose roll shaped to fit pattern for beak; 1 piece black, 1" long, in a tight roll for eye; 24 pieces beige, ½" long, in a tight roll (A); 19 pieces beige, 1" long, in eye shape (B); 6 pieces beige, 3½" long, in a tight wrapped design (C); 19 pieces bronze, 1" long, in eye shape (D); 4 pieces bronze, 3½" long, in a tight wrapped design (E); 5 pieces bronze, 5½" long, in a tight wrapped design (F).

Large Pheasant. 1 piece red, 1" long, and 1 piece brown, ¼" long, glued together end to end and formed in a tight roll, beginning at brown end for eye; 8 pieces red, ½" long, in a tight roll (A); 41 pieces green, ½" long, in a tight roll (B); 1 piece yellow, 1½" long, in a feather shape for beak; 4 pieces white, ½" long, stacked and glued to form one 4-layer piece and trimmed to fit pattern for neck ring (C); 26 pieces orange, 1" long, and 26 pieces brown, ¼" long, in a double rolled eye shape (D); 15 pieces red, 1" long, and 15 pieces brown, ¼" long, in a double rolled eye shape (E); 22 pieces brown, 1" long, and 22 pieces white, ¼" long, in a double rolled eye shape (F); 7 pieces brown, 1" long, and 7 pieces beige, ¼" long, in a double rolled eye shape (G); 6 pieces orange, 1" long, in eye shape (H); 7 pieces brown, 1" long, in eye shape (I); 1 piece bronze, 1" long, in eye shape for piece indicated by stripes in pattern; 3 pieces bronze, 4" long, in a tight wrapped design (J); 8 pieces bronze, 3" long, in a tight wrapped design (K); 8 pieces beige, 3½" long, in a tight wrapped design (L); 3 pieces orange, 5" long, in a tight wrapped design (M).

Tail Feathers. Using the pattern given, cut out six tail feathers, 3 of beige construction paper for the small pheasant and 3 of bronze construction paper for the large pheasant. Draw the lines on the feathers (as shown on the pattern piece) with the brown felt tip pen. Then, make narrow cuts along the edges, following the angle of the lines.

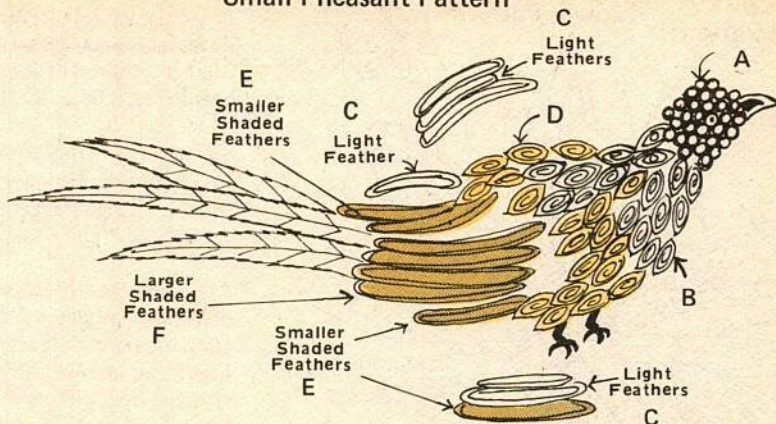
Feet. Cut out the feet, using the patterns given, from brown paper for the small pheasant and bronze for the large pheasant.

Cattails. Cut out 3 cattail pieces, using the pattern given. Use a round toothpick to roll each cutout, beginning at the shorter side and gluing the end down. For the stems, use 3 brown strips, 2½", 3¾", and 4½" long, and cut each in half lengthwise. Cut one end of each stem into a point and insert through the cattail. Glue so that the pointed end extends through the cattail about ¼".

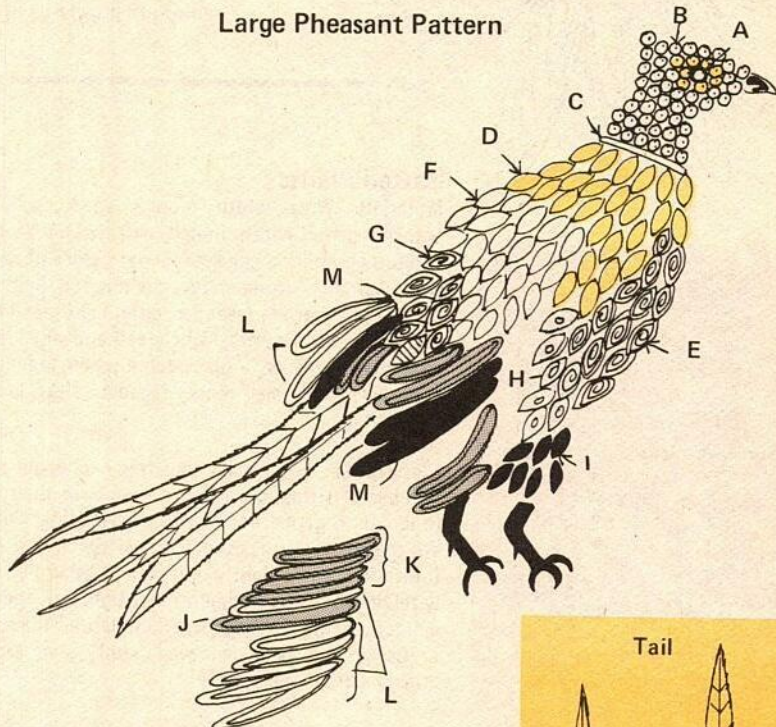
Grass. Using the colors olive green, bronze, orange, and gold at random, cut strips from ½" to 4½" long. Cut each piece lengthwise almost to the end, forming several narrow pieces.

MARCH-APRIL 1978

Small Pheasant Pattern



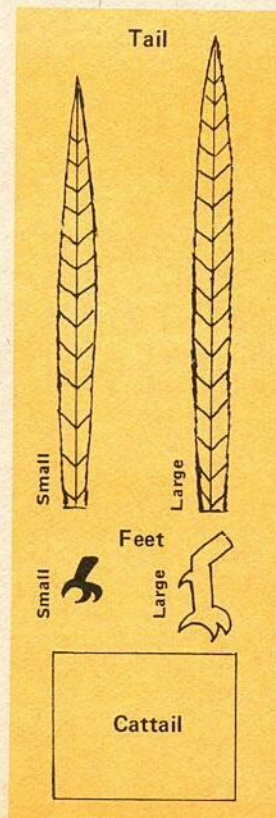
Large Pheasant Pattern



Assembly. Assemble each pheasant and feather section over the pattern (see Quilling Techniques). Glue the feet and tail feather cutouts in place under body as shown. Refer to the photograph at beginning of article to insert and glue feather sections into open spaces in each body section, tilting upward for added dimension. Spray completed birds with several light coats of clear acrylic sealer. Let dry.

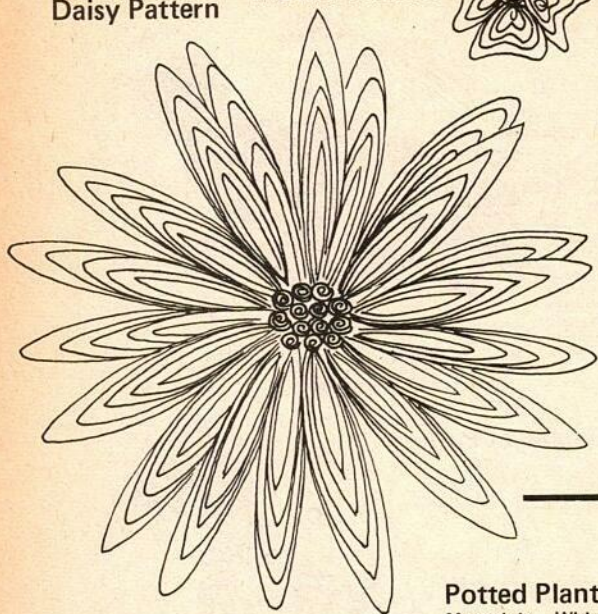
Dab the 5" square piece of wood with green and brown acrylic paint for the ground effect, referring to the photograph. Let dry and then attach the sawtooth hanger to the back.

Mounting. Glue the grass and cattails in place as shown in photograph. Roll a 1" strip loosely and glue to the back of the large pheasant's eye for elevation. Stack and glue two loose rolls to form a double peg and glue behind neck of small pheasant.



Daisy Pattern

Pressed Heart Flower Pattern



Hurricane N' Cradle

Materials. White, yellow and green quilling paper; 18 gauge covered wire; artificial leaves and moss; a plastic foam block; florist's clay; a glass hurricane chimney and wooden cradle. The hurricane chimney and cradle are available from Corner Cupboard Crafts, Dept. CT, Lilburn, GA 32047.

To make each flower, refer to the Quilling Techniques and the patterns given. Using the wrapped design technique, make 5 daisies from 10" strips and 4 daisies from 6" strips. Make about 12 yellow dimensional tight rolls for each daisy center. The 8 pressed heart flowers are made from 6" yellow strips.

Assembly. On the center back of each flower, glue a green peg (tight roll). Let it dry and then glue a length of covered wire into each peg. Cover the block of plastic foam with moss and secure to bottom of glass hurricane with florist's clay. Insert and arrange flowers on stems into the foam block. Add and arrange the artificial leaves. Place the glass hurricane on the wooden cradle. If you wish, paint a small leaf motif on both ends of glass hurricane and on center edges of wooden cradle with green acrylic paint.

Potted Plants

Materials. Wide width orange, medium width orange, narrow width orange, narrow width white, and brown quilling paper for pots; a piece of wooden dowel, 1/8" in diameter; medium red, light red, olive green, purple, lavender, gold, light green quilling paper for flowers; light green and olive green construction paper; a black felt tip pen; green covered wire; artificial moss; scissors; clear acrylic spray.

Geraniums. Refer to the Quilling Techniques and tear, roll and shape all of the quilling paper as follows:

20 pieces medium red, 1 1/2" long, in pressed heart for petals; 20 pieces light red, 1 1/2" long, in pressed heart for petals; 6 pieces olive green, 1 1/2" long, in raindrop for buds; 3 pieces olive green, 1 1/2" long, in tight roll for calyxes.

Cut 3 wire pieces, 1 1/2" long, 1 1/4" long, and 2" long. Glue each stem into a green tight roll to form calyxes. Place pattern and assemble five petals, applying glue at points of contact and following design. Repeat for second and third flower bases. Glue each flower base to a calyx. Add remaining petals to top of flower and around calyx, varying the light and medium red petals to achieve a variegated effect. Glue two buds to each calyx. Cut out leaves, following the patterns given, from light green and olive green construction paper. With the black felt tip pen, draw lines on each olive green leaf as shown in the pattern. Glue the olive green leaf on top of the light green one. Glue the leaves to the stems of the flowers and glue the flowers into the flowerpot, adding moss.

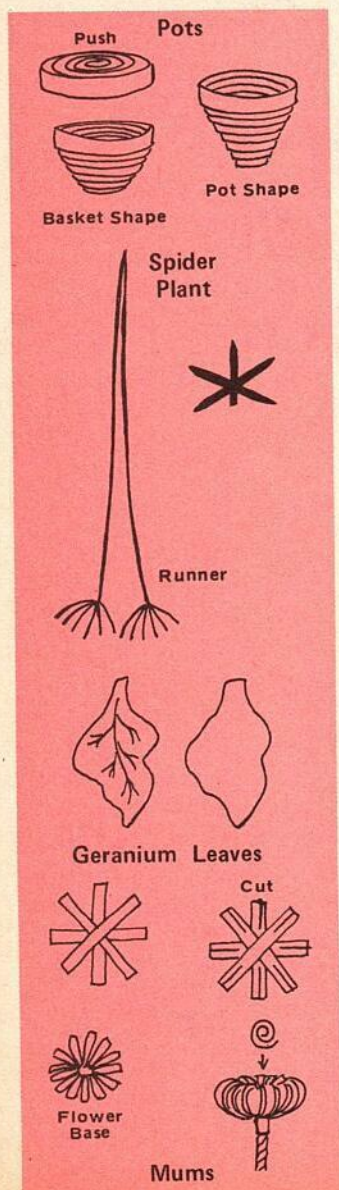
Mums. Refer to the Quilling Techniques and tear, roll and shape the quilling paper as follows:

12 pieces gold, 1 1/2" long, for 3 flower bases; 6 pieces gold, 1/2" long, cut in half lengthwise and formed in loose rolls for flower centers; 3 pieces olive green, 1 1/2" long, in tight roll for calyxes.

Cut 3 wire pieces, 1" long, 1 1/4" long, and 1 1/2" long. Make each flower base as shown. Apply a drop of glue to the tip of each stem and insert into calyx, then add flower base. Glue 4 loose rolls to the top. From olive green construction paper, cut 9 leaves, 5/8" long; glue 3 to each stem. Glue the stems into the orange basket and then glue the basket onto the saucer.

Spray the completed potted plants with clear acrylic sealer. Then, use in miniature rooms or arrange in a shadow box for display.

CRAFTS 'N THINGS



Flowerpots. For each flowerpot, glue specified number of strips (see below), each strip about 24" in length, together end to end, overlapping slightly. Wrap end of strip around dowel twice and glue. Continue to roll tightly, gluing end securely. Push with finger to form dimensional tight roll the designated height (see below). When desired flowerpot or basket has been achieved, apply glue around inner sides to retain shape.

For spider plant hanging basket, use 3 strips of narrow width white, making it 1/2" high; for geranium flowerpot, use 3 strips of wide width orange, making it 1" high; for mum basket, use 3 strips of narrow width orange, making it 1/2" high; for mum saucer, use 2 strips of narrow width orange, making it 3/16" high.

Spider Plant. From olive green construction paper, cut about 14 leaves, each about 1/8" wide and 2-1/4" long, and trim one end of each piece to a point. From light green construction paper, cut an equal number of strips, making each strip slightly narrower and shorter than the olive green strips. Glue the light green strips on the olive green strips. Cut very narrow strips from the olive green and light green paper for the runners.

Glue the artificial moss into the inside of the white hanging basket. Then, glue the leaves and the runners into the basket. Cut two 2 1/2" brown strips in half lengthwise. Attach one end of each strip inside the basket rim and glue the other ends together at the top. Make a ceiling hook by wrapping two 2" strips of brown paper around the dowel and gluing the end to hold. Glue the basket hanger to the ceiling hook.

New Books of Interest

HOW TO PAINT ON FABRIC by Marge Wing, with N. Mahr, L. Young and G. G. Grimshaw. Crown Publishers, Inc., 1 Park Avenue, New York, NY 10016. Cloth: \$6.95; paper: \$4.95. 96 pages.

Here's a book on fabric painting by someone who's been doing it for 25 years, and doing it successfully. Marge Wing's hand-painted accessories are featured by such high-fashion stores as Saks Fifth Avenue.

In "How to Paint on Fabric," Ms. Wing shares all her knowledge and experience, from what paints to use to various techniques to try.

High gloss enamel mixed with artists' oil tube paint and mineral spirits are her medium and, according to Ms. Wing, give durability and cleanability to her craft. She explains the various methods of transferring a design: freehand, tracing, stamping and stenciling.

"How to Paint on Fabric" is an authoritative book that brings fabric painting within the reach of everyone. Beautiful illustrations, plus complete instructions and 40 pages of patterns, most of them elegant floral, animal and letter designs, will enable you to create exciting clothing and lovely accessories for your home.

TRADITIONAL TOLE PAINTING by Roberta Ray Blanchard. Dover Publications, Inc., 180 Varick Street, New York, NY 10014. \$3.00, 95 pages.

This is a complete guide to the art of tole painting. If you think you aren't "artistically inclined" enough to create beautiful decorations from old trays, boxes and chairs, this is a good opportunity to experience how simple and enjoyable tole painting can be.

"Traditional Tole Painting" will familiarize you with tole painting in its simplest form: painting by stencil. Then it goes on to more complex method: brush-stroke painting. Thorough instructions and diagrams help you in selecting and preparing materials for 12 complete projects.

In addition, you'll learn methods for decoration, such as striping, graining and antiquing the wood. All of the projects shown in this book are based on authentic museum pieces of Early American tole painting.

Pictures and illustrations show the projects in various stages of completion.

(Continued on page 43)

Attention Shop Owners

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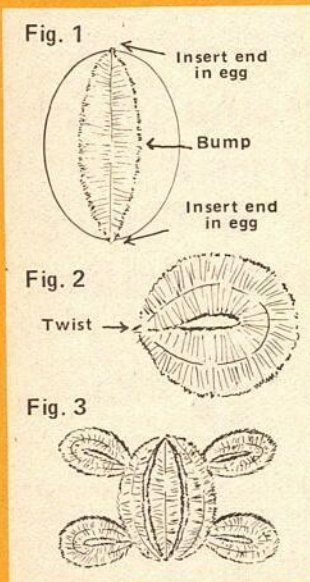
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Invitation to... Chenille

These projects require 1", 3", and 6" bump chenille. Bump chenille comes by the yard and the size is determined by measuring between the thin sections. 1" bumps have 28 bumps per yard, 3" bumps have 10 bumps per yard, and 6" bumps have 5 bumps per yard.



Rabbit

Materials. 25 3" tan bumps; four 6" tan bumps; three 3" pink bumps; one 3" white bump; one pink stem; one dark brown stem; one jumbo white stem; two pink flower centers; 1½" plastic foam ball; 2" plastic foam egg; two toothpicks. Cut all 3" tan bumps and pink bumps into single bumps.

Body. Insert one end of a pink bump into the top of the foam egg and the other end into the bottom of the egg (Fig. 1). Insert two more pink bumps, one on either side of the first one, to form rabbit's tummy. Fill in rest of egg with tan bumps.

Head. Cover the foam ball with 12 tan bumps as on the body.

Arms and Legs. Fold the four remaining tan bumps in half and twist the ends of each bump together (Fig 2). Dip the ends of each bump into glue and insert in place between the bumps, two on each side of the body (Fig. 3).

Ears. For each ear, bend a two-bump length of the 6" tan bump in half. Place a pink bump in the center and twist the ends around the tan bump to hold. Make the other ear this way and insert and glue both ears in place.

Tail. Coil one 3" white bump, leaving about ½" straight at one end. Insert this end in place.

Features. Cut the pink stem in half and coil, leaving about ½" straight at one end. Cut a 2" piece of the jumbo white stem and fold it in half for the teeth. Position the teeth on the face and slip the straight end of the pink stem in the fold and then into the head. This forms the teeth and nose.

For whiskers, cut off most of the wire end from the pink floral centers and dip each end in glue. Insert one on each side of the nose.

For the eyes, cut off two small pieces of the dark brown stem and insert and glue them in place just above the nose.

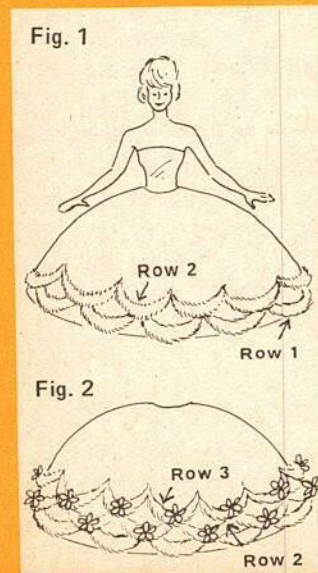
Attach the head to the body by inserting two toothpicks halfway into the top of the body and pressing the head into place.

Basket of Carrots

Materials. One small basket; 6" of ribbon; three 3" orange bumps; six 1" green bumps.

For each carrot, cut 1" green bump into two-bump lengths. Center orange bump over the narrow middle between the two green bumps. Twist ends of orange bump together and then twist the green bump over it to hold it in place.

Make two more carrots the same way. Tie the ribbon to the basket handle and place the carrots inside the basket.



Bride Doll

Materials. 22 6" white bumps; 28 3" white bumps; a string of 22 fabric daisies; one 5" plastic foam ball; high fashion doll head and torso (3-1½" high); ¼ yd. of satin ribbon, 3/8" wide; ¼ yd. of white fancy fabric trim; a piece of white felt; ¼ yd. white netting; one bunch artificial flowers.

Base and Torso. Using a kitchen knife with serrated edge, slice the foam ball in half. Use one half of the ball for the doll base. Dip pointed end of doll's torso unit into glue and insert into top of base.

Skirt. Cut all the bumps into single bumps. Then, form all the bumps into scallop shapes, dip the ends into glue and insert into the base in rings beginning at the bottom and working up toward the top as follows:

Row one. 11 6" bumps inserted 1" up from the bottom of the base.

Row two. 11 6" bumps inserted 1" up from previous row and spaced between every two of previous row (Fig. 1).

Row three. 11 3" bumps, 1" up.

Row four. 11 3" bumps, 1" up.

Row five. Six 3" bumps with the ends inserted at the waistline.

Cut the string of daisies apart. Glue the daisies in the centers of the scallops of rows 2 and 3, positioning each daisy where rows touch (Fig. 2).

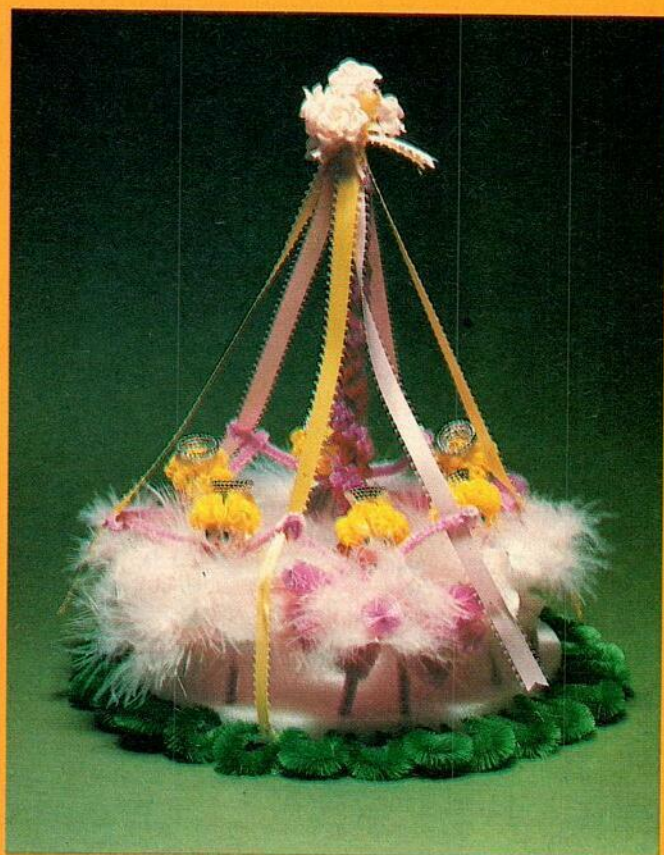
Top of Dress. Glue white felt around torso of doll. Top that with about 4" of fancy trim.

Veil. Cut a 7" circle of net and glue a ring of trim about 1" from the edge. Glue veil to top of head.

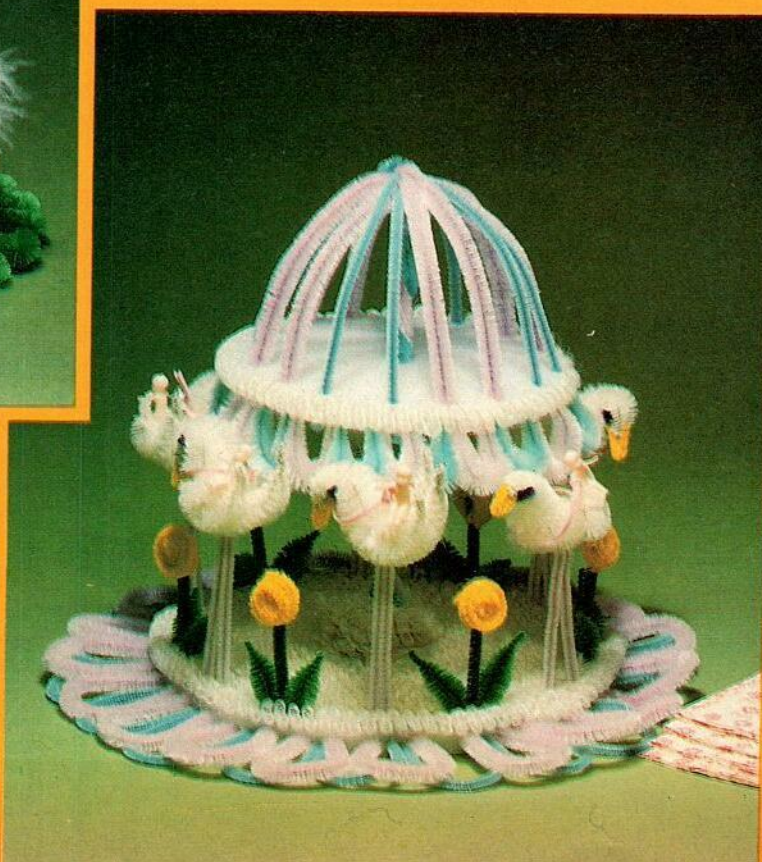
Then, cut satin ribbon into several pieces and tie each piece around bunch of flowers, so the ends become streamers. Glue the bouquet to one hand.



Brighten those special times during the year with a chenille decoration — Easter, bridal showers, birthdays, baby showers.



The bright and cheery decorations are the creations of Nancy Devlin of Annapolis, Maryland. Nancy is a designer for D-Jay Products, manufacturers of Blue Jay™ Brand Chenille. Blue Jay™ has recently published a new book, "Quick 'n Easy Chenille Projects," featuring a variety of items made with chenille. Blue Jay™ products are available at your local hobby store or craft center.



Birthday Centerpiece

Materials. For each of the six ballerinas: $\frac{1}{2}$ gold tinsel stem; 6" of yellow loopy chenille; 12 3" pink or coral bumps; one coral stem; six pink turkey feathers; one doll's head bead; one jewelry finding. For the base and pole: one 8" plastic foam disc; $\frac{3}{4}$ yd. each of pink and yellow ribbon; $\frac{1}{4}$ " wide; six pink flowers; one 12" wire; 16" each of red and pink loopy chenille; 26 3" green bumps.

Fig. 1

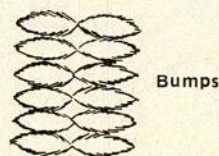
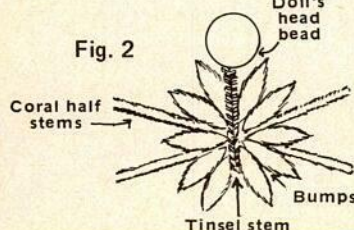


Fig. 2



Ballerinas. To make one ballerina, first cut coral stem in half for arms and legs.

For the dress, cut the 12 3" bumps into two-bump lengths, making sure you cut between the bumps. Place all the two-bump lengths together so that the narrow middles are in a line (Fig. 1). Place the two half stems with the bump lengths, lining up the middles of these two pieces with the middles of the two-bump lengths.

Center the group of bumps and half stems across the tinsel stem about 3" in from one end and bend that end over the group. Tightly twist the two ends of the tinsel stem together above the bumps and half stems (Fig. 2). Thread the tinsel stem through a doll's head bead, until the group of bumps and half stems is alongside the bead.

Pull one of the coral half stems to the bottom of the pile and bend it in half for the legs. Pull the other half stem to the top and bend each end over slightly, about $\frac{1}{2}$ ", to form the hands. Then, cut off about 1" from the end of each of the skirt bumps. Cut the turkey feathers into 2" lengths and glue them in place between the bumps.

For the hair, dab some glue on the top of the doll's head bead and press a coil of yellow loopy chenille in place around the top of the head. Dip the jewelry finding into glue and press in place on top of the hair. Make each of the other five ballerinas in the same way.

Base. Cut all of the green bumps into single bumps and bend each into a scallop shape. Dip the ends of each scallop into glue and insert the scallops around the edge of the foam disc, spacing them about $\frac{1}{2}$ " apart, as pictured on page 41.

Insert the legs of the ballerinas into the disc, spacing the dolls evenly around the edge. Interlock the hands of the dolls.

Pole. Wrap the wire with the two lengths of red and pink loopy chenille, gluing the ends to secure. Insert and glue one end of the pole into the middle of the disc.

Cut six equal lengths of ribbon, three of yellow and three of pink. Tie these along with the six pink flowers to the top of the pole. Insert the other end of each ribbon in between the dolls' joined hands.

Baby Shower Centerpiece

Materials. For the base and umbrella: 5 yds. of white loopy chenille; 11 3" pink bumps; 11 3" blue bumps; 23 jumbo pink stems; 23 regular blue stems; one 6" plastic foam disc; one 8" plastic foam disc; one 2" plastic foam ball; one piece of wire, 9" long. For the storks and flowers: 12 6" white bumps; 12 3" white bumps; six yellow stems; one purple stem; two moss green stems; 12 1" green bumps; 1 yd. of ribbon, $\frac{3}{16}$ " wide; six plastic sitting doll babies, 1" high.

Base. Cut nine pink and nine blue stems in half. Form each half stem into a scallop shape, making 18 scallops of each color. In-

sert the blue scallops around the edge of the 8" foam disc, spacing them about $\frac{1}{2}$ " apart with about 1" in the middle of the scallop. Insert the pink scallops around the edge just above and between the blue ones (Fig. 1).

Using a kitchen knife with serrated edge, slice the 2" foam ball in half. Glue one half of the ball to the center of the 8" disc. Cover the surface of the ball and disc with glue. Insert one end of the white loopy chenille into the center of the ball and cover the ball and disc by winding the chenille in a coil over the entire surface. Let set until thoroughly dry.

Umbrella. Insert the end of one pink stem near the edge of the 6" foam disc. Curve the stem and insert the other end near the opposite edge. In this way, insert three more pink stems and four blue stems around the edge, spacing so that the ends of the stems are about 1" apart.

Cut all of the pink and blue bumps into single bumps. Form each bump into a "U" shape. Insert the ends around the outside edge of the disc, alternating colors. Bend loops down, making a scalloped edge. Cover ends of loops by gluing white loopy chenille around outside edge of the disc, covering it completely.

Wrap one pink stem and one blue stem around 9" length of wire. Insert one end of wire into center of base. Insert other end into center of umbrella so that wire extends just a little above. Bend wire down over crossed stems to hold them in place.

Storks. Cut all of the 6" white bumps into two-bump lengths and all of the 3" white bumps into single bumps.

For the body of each bird, fold a two-bump length in half and twist the ends together. Shape this piece into an "S" curve (Fig. 2). The twisted ends form the tail; the folded end, the head.

For wings, fold two single bumps in half and twist the ends together. Glue one to each side of body. For eyes, cut a $\frac{1}{2}$ " piece of purple stem and glue it under the curve of head. For the beak, cut a $\frac{1}{4}$ " piece of yellow stem, fold it in half, and glue it over the front tip of the head.

For legs, fold one pink stem over body; pull down against body, making sure legs are even and glue in place. Let dry. Make five more storks in this way.

Insert legs of the storks into edge of base, spacing storks evenly around edge. Tie a ribbon around neck of each stork and glue a plastic doll baby on each stork's back. Glue ribbon to baby's hand.

Flowers. Cut three yellow stems in half and coil each piece. Cut two moss green stems into thirds. Cut 12 1" green bumps into single bumps.

For each flower, glue a yellow stem coil to a moss green stem. Make six flowers and insert into base between each stork. Insert two single green bumps, one on either side of each flower, for leaves.

Fig. 1

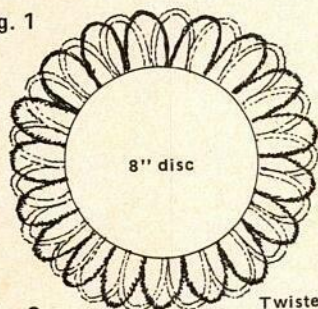


Fig. 2



New Books (from page 39)

As you work with the different methods of tole painting, you will soon be able to create your own fascinating designs.

YEAR-ROUND OUTDOOR BUILDING PROJECTS by Richard Damske. Van Nostrand Reinhold, 450 W. 83rd St., New York, NY 10001. \$15.95. 305 pages.

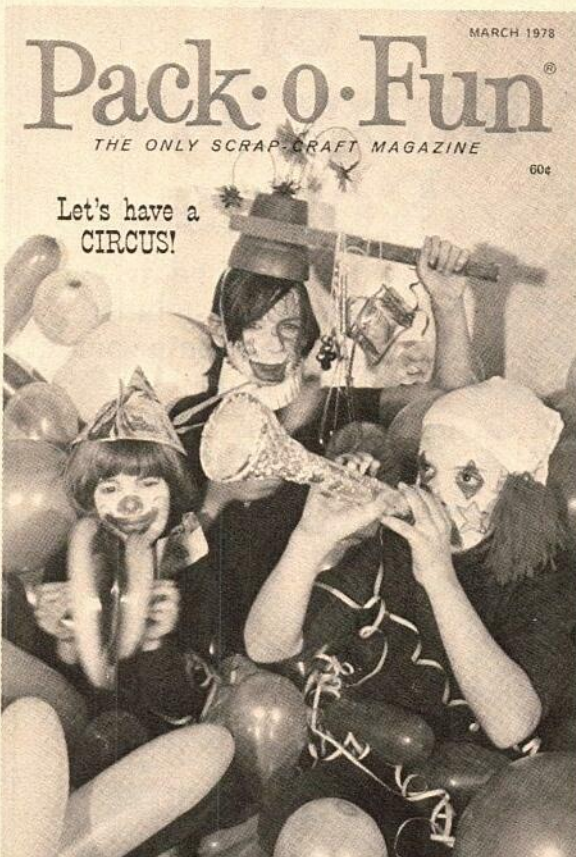
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The author's credentials for writing a book of this type are excellent. Mr. (Continued on next page)

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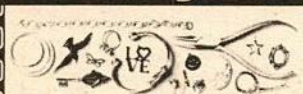
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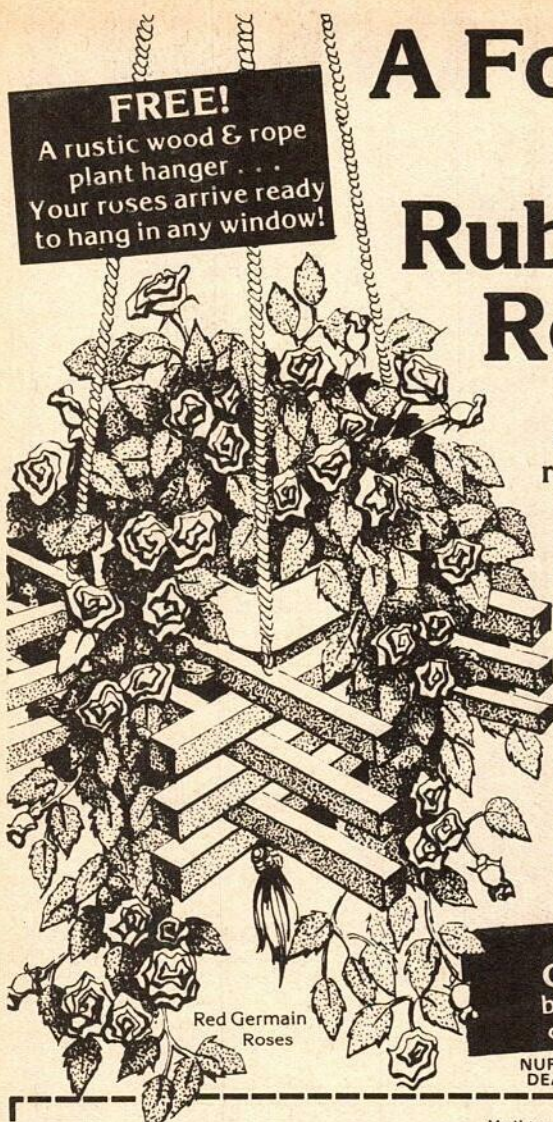


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lustrated" and "Family Circle" maga-
zines. In addition, he is the author of
over 30 books on home building, re-
pair and improvement.

**PERFECT NEEDLEPOINT PROJ-
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Archer and Pat Feeley. St. Martin's
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NY 10010. \$12.95. 130 pages.

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THE MAGIC OF OWLS by Jozefa Stuart with an introduction by Angus Cameron. Walker and Co., 720 Fifth Ave., New York, NY 10019. Cloth: \$11.95; paper: \$6.95. 72 pages.

The owl fancier will love this book. It's filled with over 200 pictures and illustrations of artists' conceptions of this popular bird. The craftsman can look at the pictures in the book and adapt them to his work.

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PAINTING ON GLASS by Jack Kramer. Van Nostrand Reinhold, 450 West 33rd Street, Dept. CT, New York, NY 10001. \$12.95, hardcover, 100 pages.

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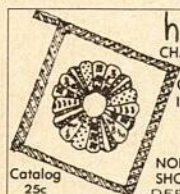
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(Continued on page 52.)

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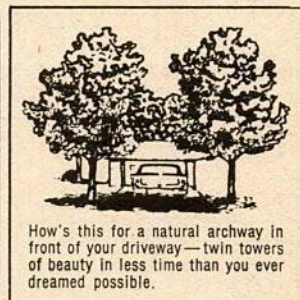
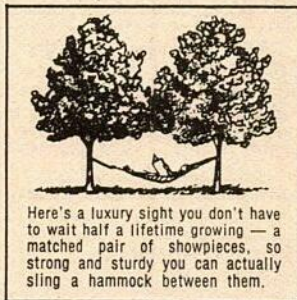
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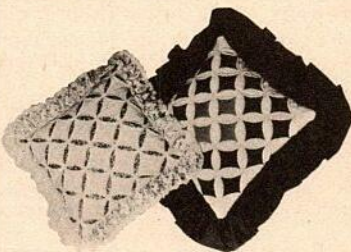
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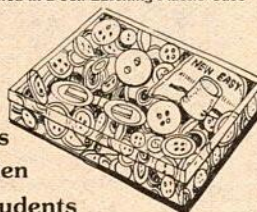
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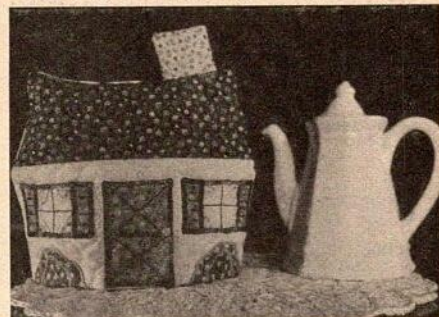


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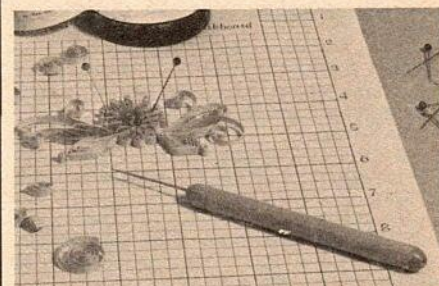
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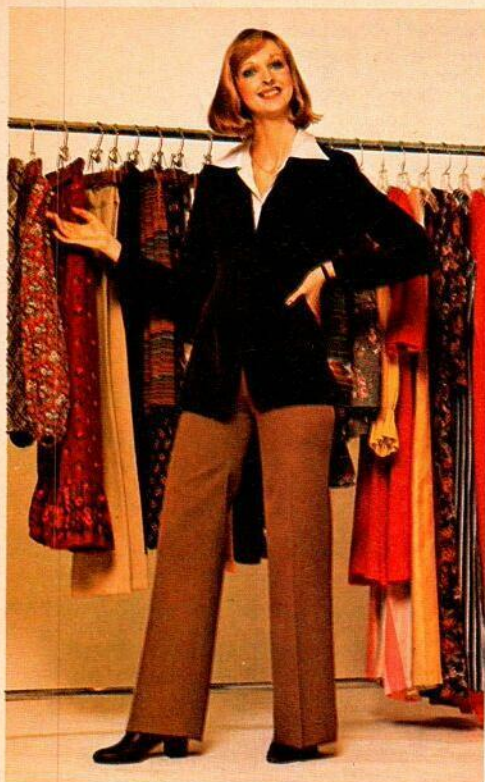
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(Continued on page 54.)

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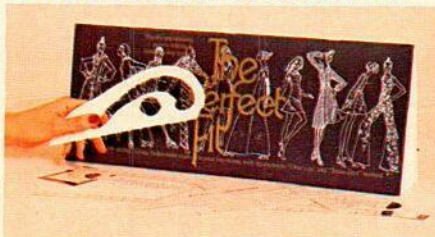
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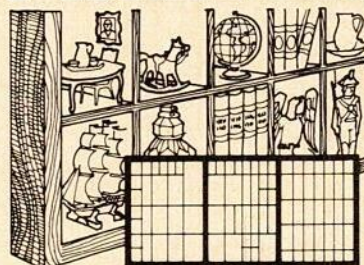
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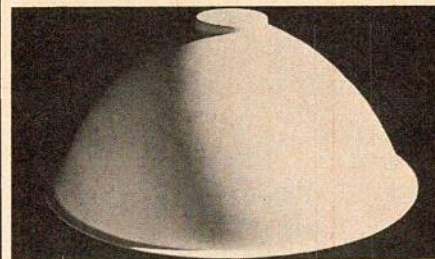
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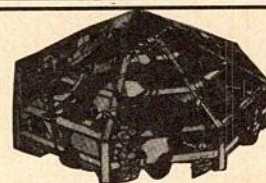
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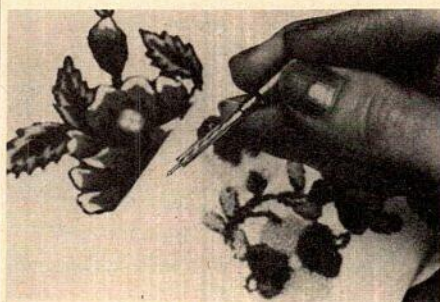
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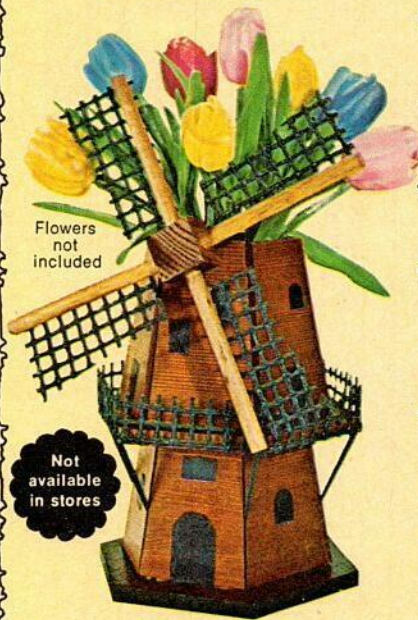
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Dutch Windmill Planter FREE

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National Handcraft Society



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I understand that you guarantee not to drop me from the list of members unless I notify you of my resignation, and that you will immediately refund my fee for any Kit that does not satisfy me.

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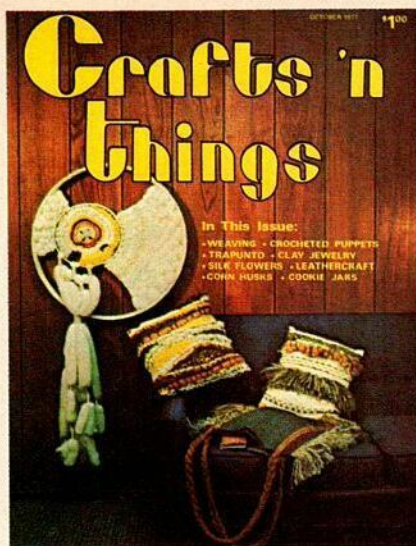
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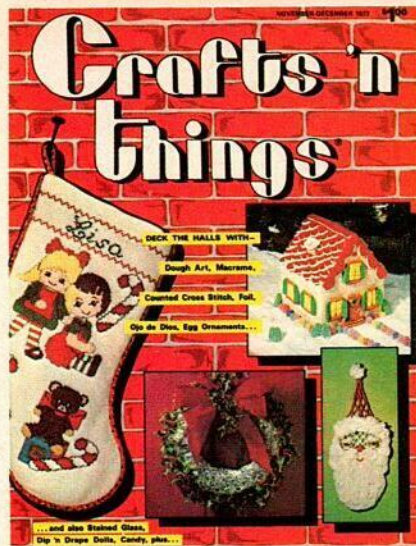
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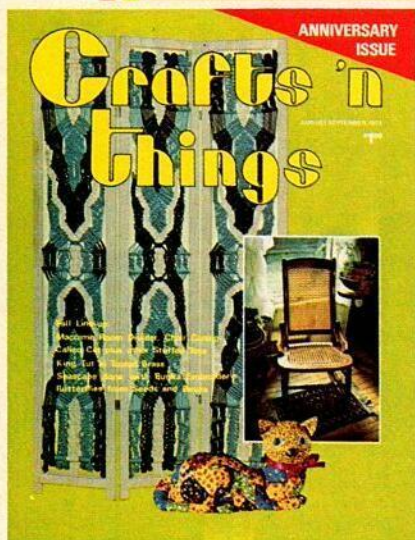
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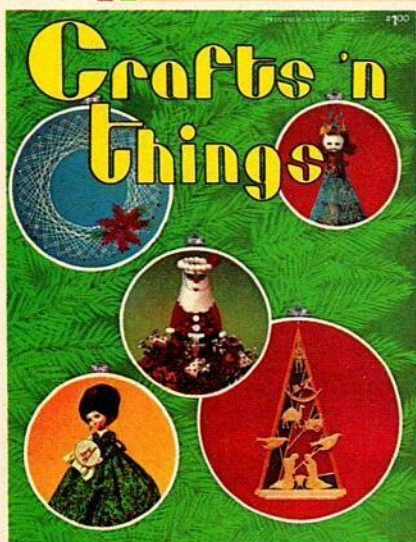
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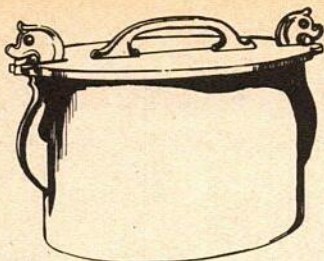
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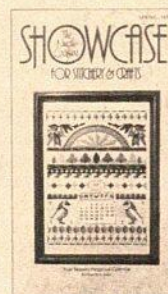
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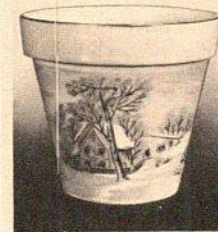


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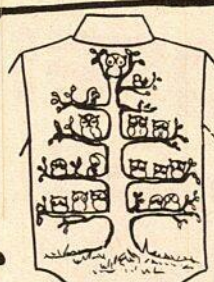
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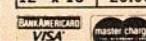
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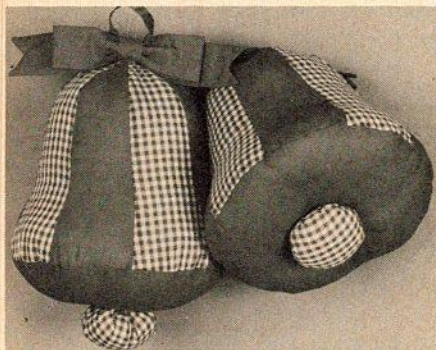


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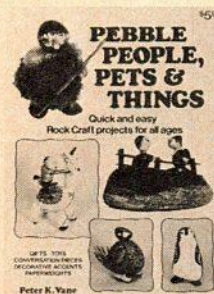
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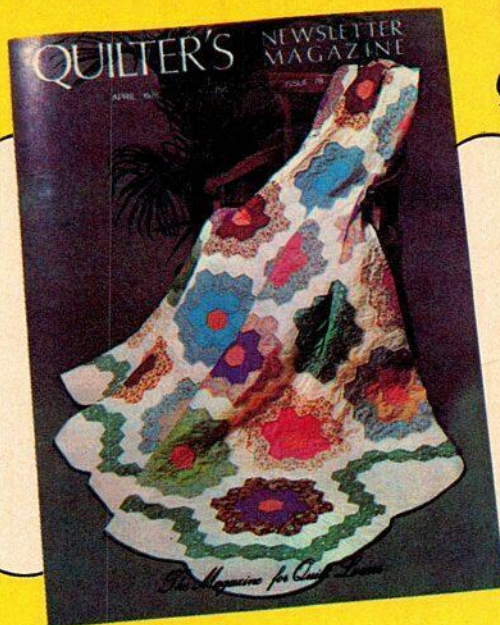
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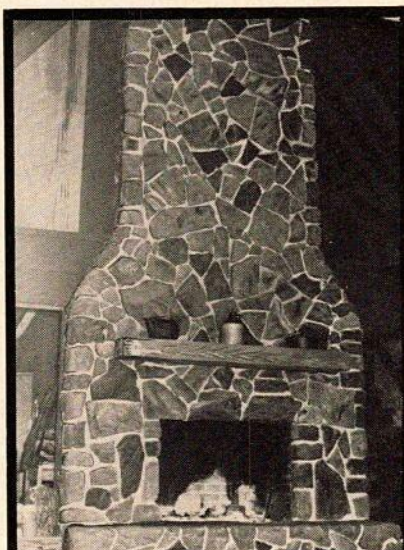


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Dates to Remember (from page 8)

Hotel. For further information, write: Margy Wentz, Executive Director, P.O. Box 808, Newton, KS 67114.

MAY 6. ENTERPRISE, AL. Coffee County Arts Alliance Spring Arts Festival. At the Coffee County Farm Center, U.S. 84, 4 miles west of Enterprise. 9:00 a.m. to 5:00 p.m. For more information, write: The Coffee County Arts Alliance, Box 848, Enterprise, AL 36330.

MAY 12 & 13. COTTONWOOD, ID. Festival of American Folklife. At the Idaho Country Fairgrounds. Demonstrations of lost arts; displays of days gone by. Contact: Rosa Smith, Extension Home Economist, University of Idaho, College of Agriculture, Room 3, Courthouse, Grangeville, ID 83530.

MAY 31 - JUNE 4. FREDERICK, MD. Frederick Craft Fair. At the Frederick Fairgrounds, 40 miles from Baltimore and Washington, DC near intersections of Routes 15, 40, 70 and 270. For information and application forms, write: National Crafts Ltd., Noel Clark, Director, Gapland, MD 21736.

JUNE 2-4. NASHVILLE, TN. The Nashville Ceramic Show. At the Ryman Exhibit Hall, Opryland Hotel, Opryland Drive. Contact: Ceramic Enterprises of Florida, Inc., 270 W. Reading Way, Winter Park, FL 32789.

JUNE 3 & 4. ATLANTA, GA. 1st Annual Hobby Expo South. At the Atlanta Civic Center. For further information, write: Hobby Expo South, 3525 Berry Drive, Studio City, CA 91604.

JUNE 4-9. TULSA, OK. Penn Dutch Seminar. Write: Priscilla's, P.O. Box 47530, Tulsa, OK 74145.

JUNE 10 & 11. IDER, AL. Good Old Summertime Arts & Crafts Show. At the Thunder Canyon Campground. Contact: Kitty Jones, Thunder Canyon Campground, P.O. Box 122, Ider, AL 35981.

JUNE 20-25. RHINEBECK, NY. 13th Annual Rhinebeck Craft Fair. At the Dutchess County Fairgrounds. Contact: American Craft Enterprises, Inc., P.O. Box 10, New Paltz, NY 12561.

JULY 1 & 2. OCQUEOC, MI. 8th Annual Dancing Hippopotamus Arts & Crafts Festival. At Bearinger Township Hall, Presque Isle County, Rt. 646. 10:00 a.m. to 6:00 p.m. For further information, contact: Lilien Foster, Box 133, Ocqueoc, MI 49763.

JULY 16-18. CHICAGO, IL. Chicago Craft-Hobby Industry Show. At Expo-center and Merchandise Mart. For information and details, write: Offinger Management Co., 1100 Brandywine Blvd., P.O. Box 2188, Zanesville, OH 43701. (Dealers only; public not invited.)

Do you have a craft event you'd like to have listed? Just drop us a line:

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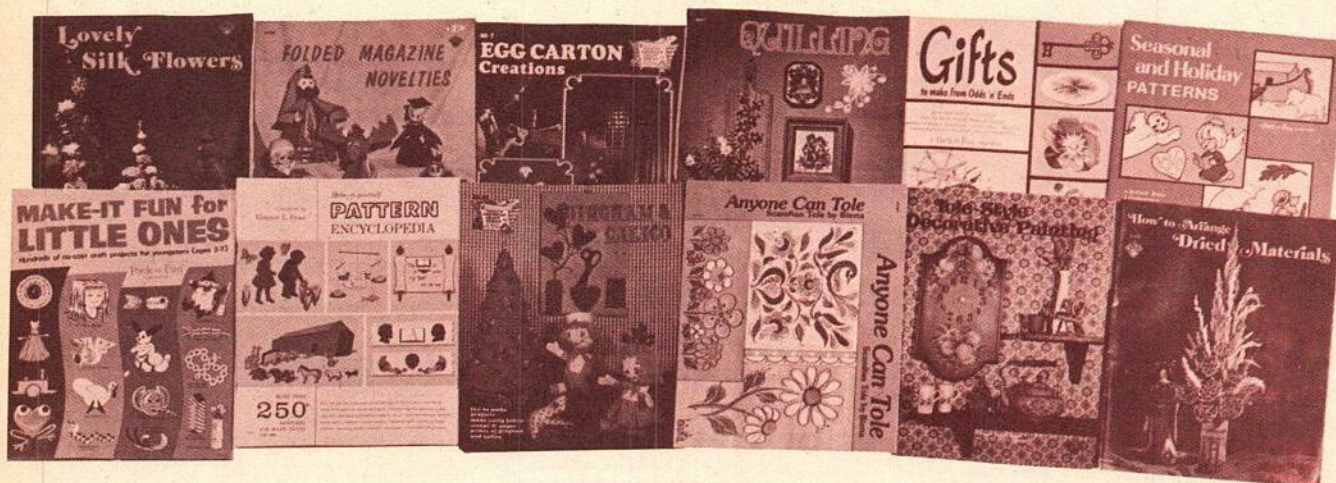
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Swap & Share (from page 6)

short article on "scorasculpture". This is using scorasculpture paper and scoring it with a knife, then bending it to make folds. The pictures are all white on a dark background.

Mrs. L. Kadera
1610 N.E. 61st Terrace
Kansas City, MO 64118

When I finish school, I want to seek a career in crafts. Do you know of any careers in the field?

Christine Levan
R. D. No. 2
Boyertown, PA 19512

There is an excellent book published by Crown Publishers at 1 Park Avenue in New York (10016) entitled: Career Opportunities in Crafts. It is priced at \$5.95 in paperback, and is a worthwhile investment if you are interested in crafts as a profession.

Can anyone tell me how to preserve cattails to keep them from going to fuzz? Also, what is the method for extracting fibers from yucca, and is it from the leaves or the stalks? What other South Florida natural growths can be extracted from?

Gram Dodi
P.O. Box 1087
Dania, FL 33004

If you spray cattails with hair spray, you will prolong the period of time before they pop. Perhaps Florida readers can help with your other questions.

Where could I buy transfer patterns of all kinds, 12" or larger in size?

E. E. Barrett
2720 2nd Ave. S.
Great Falls, MT 59405

Patterns and a new, big pattern book are available from Cinnamon Bend Publishers, Inc., P.O. Box 1478, Edmond, OK 73034.

Does anyone know where I can purchase a wooden sock darning?

Mrs. Rose Festa
135 Grant Ave.
Totowa, NJ 07512

I would like to know if any of your readers would have the directions for the macrame screen featured in "Woman's Day" magazine, July 1969. I've contacted "Woman's Day" and they said it was no longer available.

Mrs. James Hammond
RR 2, Box 1351
Tuscumbia, AL 35674
CRAFTS 'N THINGS

Pattern Search...

Does anyone have a pattern for a crocheted rabbit or know where I might purchase one?

Marianne Fought
1862 Dandin Circle
San Jose, CA 95128

Can you help me find a pattern for the "flapper doll"? It's a stuffed doll that looks like the ladies in the 1920's.

Mrs. Clarice Nuro
5517 N. Andrews Ave.
Ft. Lauderdale, FL 33309

We were unable to find a "flapper doll" pattern for you. The closest we came was a doll from the 30's, the pattern being available from Carolee Creations, 144 Clinton, Elmhurst, IL 60126. Maybe the readers can help you locate the 20's doll.

I would appreciate any help in locating the "Grapes of Wrath" quilt pattern.

Mrs. Wayne H. Jackson
7664 East 30th Street
Tucson, AZ 85710

Can anyone give me information on where I can purchase a life-like, life-size pattern of a panther?

Norma J. Thompson
RD 5, Box 327
Washington, PA 15301

We suggest you write to H. C. & E., Inc., P.O. Box 6221-CT10, Great Falls, MT 59406.

I am looking for a rose doily pattern with a stand-up rose on it. The petals are all made separately.

Mrs. A. Lucero
R. 1, Box 141
Trinidad, CO 81082

I wonder if any of your readers would have the crochet pattern for the Pineapple Chair Back set that was popular about thirty to thirty-five years ago. The one I am interested in has five pineapples across the top of the chair back, six pineapples across the center and four across the bottom.

Mrs. Mildred V. Fortier
1631 Horseshoe Dr.
Pueblo, CO 81001

Can any of your readers help me locate a "Holly Hobbie" wall hanging pattern and instructions?

Linda McCardle
Rt. 4, Box 165D
Carrollton, GA 30117 ■

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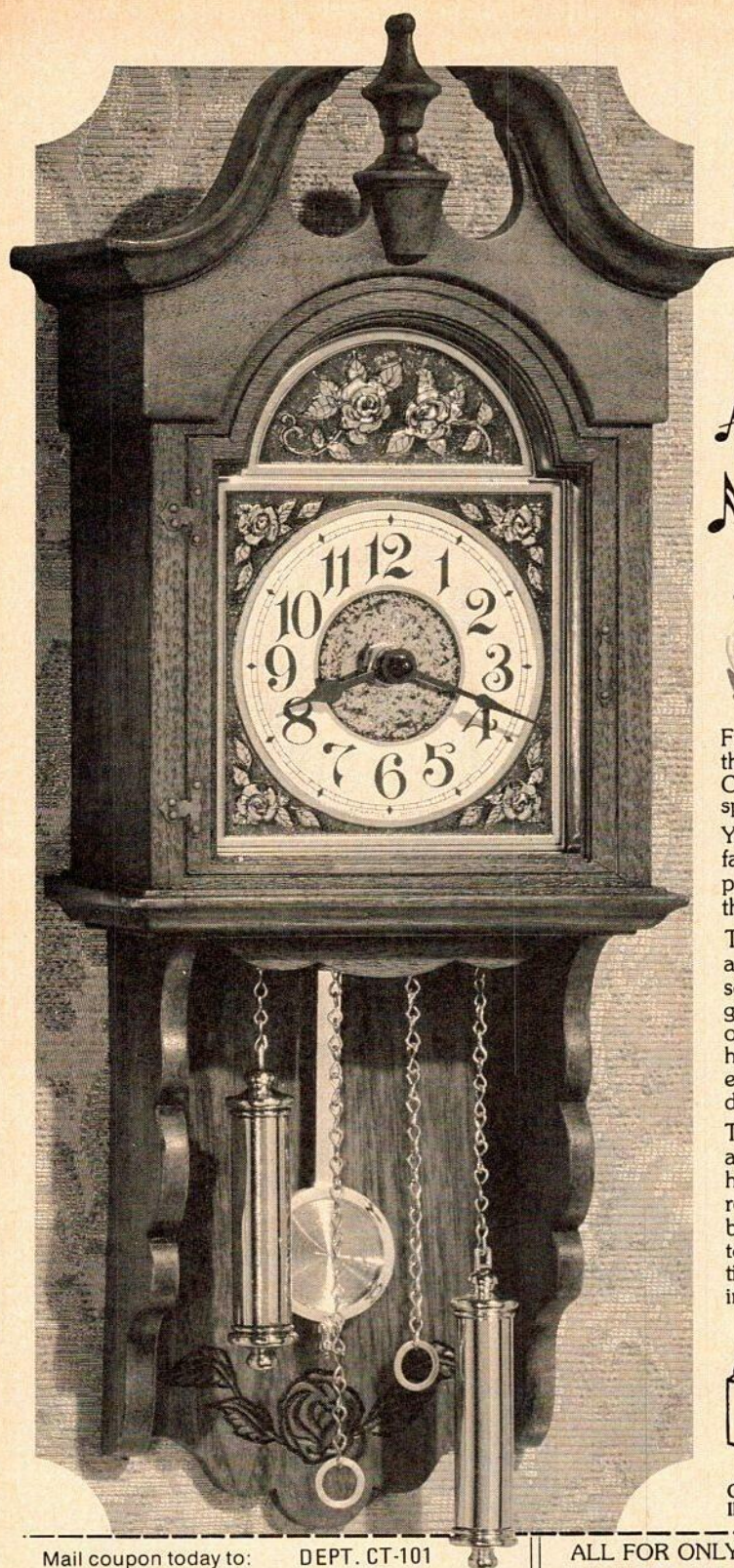
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D & D Design, CT, Box 1633 Burbank, Ca. 91507

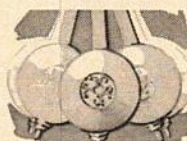


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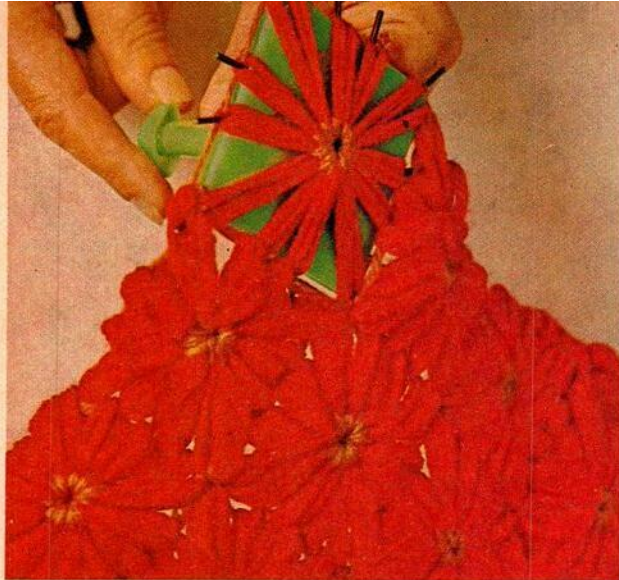
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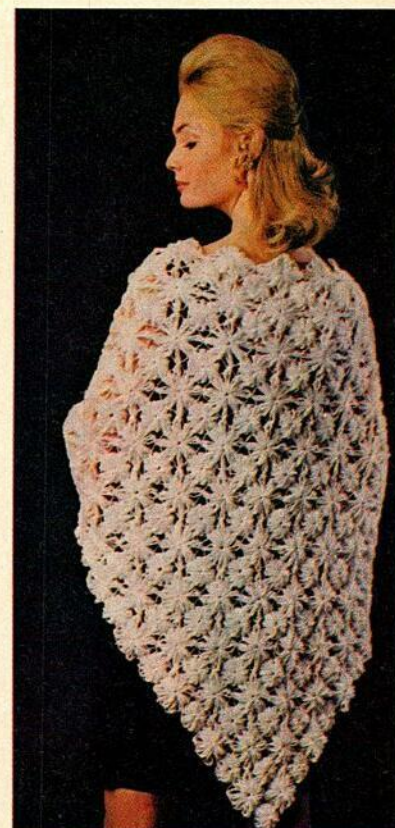
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